

THE
LANDSCAPE MAGAZINE:

CONTAINING
PRECEPTIVE PRINCIPLES OF LANDSCAPE:

ALSO,
A SERIES OF INTERESTING
LANDSCAPES;

AND
Views of remarkable Objects, and Places ;
Grottoes, Caverns, Rocks, Mountains, Buildings, and Ruins ;

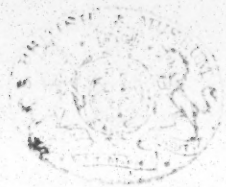
SELECTED FROM VARIOUS PARTS,
FROM ORIGINAL DRAWINGS, FROM THE WORKS OF THE BEST MASTERS,

AND FORMING
A Complete System of that delightful Art.

.....

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P. S.



THE Title to this Work, and the Perusal of a few pages in it, will prove that we include under the term LANDSCAPE much more than commonly is referred to it: not with design of introducing confusion into terms of Art, but in order to procure a wider range of Subjects for decoration, than a more confined acceptation of the term would permit. It is proper to inform the Public, that this work will form two parts; *One* wholly preceptive, and confined to the illustration of the Art: the *Second*, including a Variety of Subjects, whose curious Nature requires they should be kept distinct from the former, while yet they elucidate some or other of its principles, or remarks. As in this Department we have been favoured with the use of fundry very valuable original pictures, and are in hopes of further favours from Gentlemen possessing capital performances, it is presumed this division of our Work will form one of those interesting novelties in the Arts of Design, which but rarely can be offered to the Public.

** * * Gentlemen possessing curious Views in Britain, or its Dependencies, may depend on every Care and attention being paid to all Drawings or Pictures entrusted to the Publisher.*

It

††† It will be our Endeavour in conducting this Work, to explain the more curious and interesting Subjects in the NUMBER, or on the COVER of the NUMBER, which contains them: but as this may not always be in our power, we may occasionally be under the necessity of deferring such Explanation to a future NUMBER: It is further to be observed, that most will be explained in the body of the Work; and that of some curious objects there are more than one View; so that the account may with great propriety be deferred to the latter of the two.

INDEXES, &c. will conclude, as usual.

VIEW of the ENTRANCE of the PEAKE, in DERBYSHIRE.

FROM A DRAWING by Mr. T. STOWERS.

THE PEAKE is a range of elevated hills in the County of DERBY, which are reckoned among the highest in England: the rivers DOVE and DERWENT, rise in the PEAKE; and the whole district contains mines of lead, iron, antimony, and coal: also mill-stones, and grind-stones. The air is sharp and cold, notwithstanding which, the valleys, among the hills, maintain numerous herds of black cattle, and sheep.

The immediate subject of our print, is, the entrance to a cave under the highest hill (or PEAKE) near CASTLETON: about six miles from BUXTON, and nine miles from CHATSWORTH. CASTLETON derives its name from an old Castle adjoining, on the top of the rock, to which there is but one ascent, and that so winding and intricate, that it is said to consume two miles in its course.

The OPENING into the cavern, is in form almost like a gothic arch: about thirty feet in perpendicular height, and above twice that breadth at bottom.

ENTRANCE OF THE PEAKE IN DERBYSHIRE.

A dwelling, or two, adjacent, is occupied by cottagers, who, in great measure, subsist by the gratuities of those whom they conduct into the cavern: though indeed the cavern is also used by them as a rope-walk. Close by the rock, runs a small stream, composed of two waters mingled together; one hot, the other cold; these are, in parts, so distinct, that a person may keep his fingers in one, and put his thumb into the other.

The Rock is in colour, greyish; the trees seen in a line on its top, are part of a plantation.

The dimensions of the opening, decrease quickly, on entering it; and, after crossing a stream of water, the roof gradually lowers till a man cannot stand upright under it; passing here, by stooping, and having crossed another rivulet, the roof becomes more lofty. In proceeding, a third rivulet offers, to which the rock descends, almost to the surface, and here, usually, the examination terminates.

The vault, in several places, makes a noble appearance; and being chequered with variously coloured fossils, stones, &c. and of various fanciful forms, its beauty is admired by every spectator.

** * * This Cavern is vulgarly known by a much grosser Name.*

On the NATURE *of* LANDSCAPE.

OUR language affords no term adequately expressive of that department of Art which relates to the representation of Picturesque Views of Places and delineations of objects: the word LANDSCAPE, ill denotes the unlimited variety of which this branch of art is susceptible; and even when employed in its most comprehensive sense, excludes entirely Marine subjects, if not rocks, buildings, &c. whose representations may have little or no *land* attached to them. Now, as these Compositions certainly are regulated by the same rules, and conducted by the same principles, as Landscape subjects, properly so called, there seems no reason absolutely to forbid their introduction as respective distinctions in the general Study of this Art. The term Landscape, therefore, may be taken still more extensively, as expressing representations of natural objects of all kinds, as they present themselves to general observation.

No. I.

B

In

In a series of LANDSCAPES we are occasionally delighted with objects of various natures: In one, Genius, and Ability, render extremely interesting the simple cottage, and its humble inhabitants: the dwelling overgrown with herbage, shaded by some tall tree, and reflected by the placid lake, or the winding brook; the inmates employed according to their age, and sex; the scene animated by children at their diversions, the rustic of riper years engaged in labour, or enjoying his interval of repose, while age with sedulous attention, watches the rising offspring, or employs itself in occupations suited to its powers. The Composition of this Picture, indeed, seems very confined, and limited, including but a narrow space of ground, yet within that space it comprises the utmost powers of Art, and the happiest exertions of Genius. Another performance offers a somewhat wider scope; not the cottage merely, but many of its accompaniments, the heath, or the common, around it; increasing variety, by trees of different hues, by banks of earth, or other soil; by the opportunity it affords of introducing cattle, with their attendants; and enlivening the composition by the most pleasing representations of animated nature. The roaring water-fall, and the streaming cascade, the play of the waves, the dashing of the spray, the mist rising from the agitated
ele-

element here attract us,—while there the smooth surface of an expanded lake, surrounded by tall groves, and darkened by umbrageous foliage, reflecting the serene sky, and every leaf of every tree, furnishes a most delightful subject. These, and a thousand diverse compositions of art, originate in nature, whose immense stores of objects, interesting, and beautiful, defies the utmost reach of human skill to imitate in variety, or to equal in delight.

In travelling through a well inhabited country, where the labours of man have been intermingled among the wildnesses of nature, what alternate pleasures strike the eye! The richness arising from advanced cultivation, or the diversity produced by the regularity and order of parts in progress toward further improvement, admirably contrast the yet remaining spots untouched by industry; if, in proceeding, the grateful change of hill and dale, of lofty trees and humble shrubs, of extensive plains and contracted glens meet our observation, the sight is almost enchanted, and, after exploring a view of many miles, gladly exchanges the expanse of scene for roads narrowed by rocks, or enclosed by banks, perhaps, descending in some deep ravine, while high overhead the tall trees wave their long branches, their shadows chequering the ground, if not almost excluding the light, and rendering the gloomy road little better

ON THE NATURE OF LANDSCAPE.

better than a cavern:—here the way winds off, and deepens, till it produce a kind of melancholy, till it seem to have no termination, nor furnishes any indication of a probable exit, but—suddenly—it opens the prospect of some noble bay wide-stretching its bold shores, of some capital city, the resort of the busy and laborious, its glittering spires, its noble palaces, its long ranges of buildings, each claiming first inspection, its numerous shipping, in constant motion, going or returning, and the sea completing the picture: will not the contrast render this noble scene, yet more noble? this interesting composition yet more interesting? Enter this city, inspect its temples, its palaces, its dwellings, its streets, admire their symmetry and elegance, their richness and ornament, their neatness and comfort: Visit the Port, notice the various kinds of vessels, their various stages, states, and attitudes; reflect on the intercourse of nations, and the diversity evident among the natives of distant lands now before you; advance to the pier head, survey the rolling ocean, the white foam of its deep-green waves, appearing and disappearing, as the surge breaks against the rocks, or glides along the beach. But now, the wind strengthens, the sky becomes overcast, the heavy clouds blacken, the vivid lightnings flash, the waves rise into mountains, all nature feels the sudden storm, and waits impatient,

patient, till the sky clears, till the sun returns, till the waves subside, and joy triumphs over fear.—Turn now and say, if the study of Landscape be not extensive, if beside being extensive it be not delightful? Does it not solace the mind by its serenity, or agitate the soul by its terrors? Does it not amuse the imagination by variety, or captivate the fancy by simplicity?

But what if Nature produces objects no less captivating though of a totally different species: In proof of this, recollect the frozen mountains of the Polar sea, where without rival roams the Arctic Bear, and the unwieldy monsters of the deep spout the liquid element through their nostrils: recollect the vallies of ice among Helvetic mountains, where fields after fields of ice beguile the traveller's hopes, where mountains after mountains seem to oppose barriers impenetrable to human power, and even boundaries to human curiosity; where nights and days are consumed in ascending, in defiance of penetrating cold, of bewildering snows, and of rattling hail: yet amid these mountains agriculture labours, and not without reward; strangely intermingling verdant corn among frozen fields. Elsewhere a contrary mixture obtains: verdant corn and luxuriant vegetation bedeck the sides of Vesuvius itself: Strange to reflect! that where entrails of fire furnish the ingredients of melted lava, and eject streams of sul-

No. I.

C

phureous

phureous flame, where subterraneous thunders roll, and blue lightnings play, where earthquakes overwhelm, and nature seems convulsed, there should be the seat of fertility, there the vine should flourish, and there should devastation be the parent of plenty.

Very different from either of these, are the scenes of African, or Arabian, deserts; without a tree, almost without a shrub, without a rivulet, or a gentle stream, without verdure, a sandy plain! Can such a subject become interesting? perhaps, by its novelty, by its strong distinction from all others, by the singularity of its inhabitants, or animals, or by some surprising peculiarity which at once decidedly marks it. A speck of flourishing vegetation amid a desert of sand, shrubs and plants tinging the rock into thinly-scattered greenness, denote the *general* nature of these wilds: while elsewhere groves of high-rising palms, or forests of close-twisted mangroves, exhibit a luxuriance of growth, not easily paralleled in more temperate regions, and furnish, along the course of some noble river, scenes little coincident with our ideas of sultry Africa, and the torrid zone.

Wherever the nobler labours of civilized man have been employed, and monuments of those labours remain, a Landscape, which includes such monuments, has

has much to recommend it. There is a kind of pleasure, though a melancholy pleasure doubtless, in examining the remains of what once were noble structures, or elegant retreats: while thus engaged, we almost call up the long departed dead, and reanimate those who in distant periods trod the same steps: we recollect, that these were scenes of delight to past generations; and where is now silence and solitude, except as broken by ourselves, formerly mirth rejoiced, and pleasure triumphed. Or, if such structures be commemorative, to behold them, revives in our minds the circumstances which occasioned their erection; we seem to add to the thousands engaged in battle, we survey the trophies of conquest, and encrease the multitude gazing on the triumphant victor in his glorious procession. The mind reverts, indeed, to the remark, that ages are expired, and many generations have lived and cease to live, during the interval, that if vanity purposed eternal renown by these supposed stable register of events, that purpose has been defeated:—the inscription is defaced, the ornaments are mouldered, the whole is decayed: Time has laboriously corroded these tokens of his age, and awaits with impatience their total oblivion. But though decayed, they may ornament the Landscape, and enrich the Composition; whether by combination, or by contrast; while their history

history furnishes a few remarks, and their taste informs us of the principles adopted in ages and countries remote from our own.

We are the rather interested in the taste of past ages and of remote climes, because in many respects, we adopt their taste, and study their works for elegance, being guided in no little degree, by the rules and specimens they furnish: Hence professors who seek eminence in their art, assiduously visit these remains of ancient skill, and for a time, forsake their country, desirous of importing ideas drawn from these sources; while those who are to be their patrons, inspect for themselves these very objects, and determine on what they will accept as excellent, by its conformity to their opinion, acquired in visiting such remains.

Places which have been scenes of events important in the history of mankind, interest us by our sympathy in the importance of such events; and we attribute to those places a thousand nobler circumstances than we find elsewhere. If this be a failing in the human mind, it is a failing received from Nature: Our country, in our esteem, possesses excellencies superior to others; the scenes of our youthful days are lovely beyond compare, what formerly yielded us pleasure, yields us a recollective pleasure still, and we willingly cherish the
illusion,

illusion, though riper years may long since have dispelled it. In recalling ideas of past enjoyments we naturally associate a recollection of the places where we received them, and in revisiting such places they revive ideas of those enjoyments: hence we value our birth-place; and hence all men, even while sensible that elsewhere may possess beauties and excellencies fully equal, ever prefer those spots which have furnished their most frequent and familiar satisfactions,

In proportion as we become better informed respecting the productions of foreign parts, and further convinced that nature has not disproportionately loaded any country with her favours to the exclusion of others, our minds become more liberal, and our curiosity more extensive; we wish to behold what formerly we were ignorant of, or we slighted if we knew it; our desire becomes more stimulant, and we exert endeavours which formerly we declined. Curiosity, being a natural passion, has undoubtedly its beneficial tendency: but it cannot be entirely gratified, and the occupations of life forbid most persons from gratifying it in any considerable degree. While the duty of a settled station demands performance in a limited time, and in a fixed place, it would be deserting that duty to suffer any principle to lead us to a distance however attrac-

No. I.

D

tive

tive be the object urged in excuse. Nor can we always command opportunity for more than a glimpse of what we are permitted to see; many peculiarities escape the cursory inspection we are suffered to bestow on it, even if the time of our visit be that most favourable to the object seen; in these, and in many other respects, Art furnishes assistance: it can watch the most favourable aspect of an object, and catch its most fleeting beauties; these it fixes for our constant, or repeated investigation, it awaits our opportunity, and intrudes not beyond our leisure; it brings home what is too distant to be viewed abroad, and, by its extent, amply gratifies that curiosity, which especially in a liberal mind, is highly prevalent.

It is true, that in every country, and at all times, Nature exhibits abundant beauty to the eye which happily is capable of discerning it. To the inhabitant of the desert, the desert has its charms; to him the decline of evening, the serene stillness of night, the brilliant glories of heaven, are eminently beautiful; and from among these his warm imagination has even selected objects of worship. In more verdant climes, we experience the pleasure of green meads and flowery pastures, which are our constant delight. It may be, the Arab wonders, how amid perpetual green we are not satiated; as on our part we are accustomed rather to pity than to envy the lot of those wanderers from desert to desert.

But

But though constantly exhibiting beauty, and in no despicable degree, Nature appears sometimes eminently beautiful: though we do not worship the rising sun, we acknowledge the glorious spectacle; and are ever alive to the beauty produced by his parting rays in all objects whereon they strike. Evening, gliding into night, has its sober beauties too, and especially, if as one luminary declines, the other rises. There is a solemnity in the blushing moon, half shewn, half concealed in clouds, and modestly obtrusive on the sight, which is highly grateful. Yellow now and broad, as seen through the misty horizontal air, gradually rising in the heavens, and brightening her light as she decreases in magnitude, whether she varies the light-flying clouds around her into tints of exquisite delicacy, or in the blue expanse majestic rides regent of night, whether she renders solemnity still more solemn, by performing her course in a chariot of concealing clouds, or sheds her full beams on every object as emulous of day, in all she is eminently beautiful. Here she tips with silver every grove, varies the modest hue of the verdant plain, softens every asperity by day-light too prominent on the sight, and melts into one grand mass of dignified harmony, the broken, or scattered, or ill-formed, particles of distances, hills, or mountains: There she glimmers along the pointed waves, sparkling

sparkling on their dancing tops, or gleams through the transparent billow, as it lifts its white head, rolling, now along the shore, now among the rocks.

Whoever has accurately inspected the changing scenes of any country must have observed, that at different times of the day, their effects have been diversified by the variation of light and shadow produced in them, which sometimes exhibit objects, at other times nearly obscured: Nor need we hesitate, in supposing rocks and mountains though awful in themselves, to be rendered yet more awful, by the gloomy magnificence of violent storms; or the laughing champaign yet more joyous by the refulgence of solar light, and influence. To know the principles of these changes, and to investigate their causes, is at once a source of the purest pleasure, and employment worthy the application of a liberal and exalted mind.—Moreover,

Would it be refining too far on this subject, to enquire what sensations are excited in us by different natural objects attached to this branch of art? on what passions of the human mind they are relatively most active? The thought may deserve at least a few words in elucidation.—What are our natural feelings on board a vessel in distress, in danger of perishing on rocks, or foundering in the sea? Terror.—What are they, when we behold such a circumstance?

Pity.—

Pity.—These are the two great ends of tragic composition ; and these kind of subjects seem the Tragedy of Art. Sympathy is doubtless part of Pity ; the triumph of Art is the transfusion of Sympathy into Spectators ; the reasons wherefore such sympathy has its pleasures, are the same in painting as in poetry. When Art exhibits objects whose dangerous tendency is not immediately apparent, such as vast cataracts, or immense wilds, Terror is moderated into Apprehension only, a kind of equivocal sensation, which while susceptible of Fear yet indulges Hope. Though a STORM produces Terror, a FRESH GALE has its Pleasure ; and being free from apprehension, is usually beheld with complacency ; a sentiment, heightened to satisfaction by representation of a commodious harbour, or safe anchorage. Compositions including objects from whence we usually derive pleasure and joy, divert us from Tragic to Comic principles : and are capable of many degrees, and of infinite variation. Gross Comedy is Farce : and whoever has seen the *outré* and exaggerated ideas of some masters, has no need to be reminded, that Art has its Farce,—that Burlesque and Caricature, and heightened irregularities, like farcical incidents may make us laugh, though alas ! when laughter has subsided, Judgment may but too justly enquire what delighted us ? May,

not these hints confirm that resemblance between Poetry and Painting which has procured them the appellation of Sister Arts?

It is impossible to describe the varieties of Landscape presented by Nature, since every change of situation in a spectator, changes the point of view relating to an object seen, and may be said to form a new Landscape. It is evident, therefore, that descending to minutia would be useless and perplexing. It is enough, if Art be assisted in its study of Nature, by those larger and more conspicuous divisions into which a subject so extensive may justly be formed. The force of order is universally acknowledged; arrangement is desired as the proper corrective of Confusion: where objects by their number distract attention, by being grouped they become more level to our conception, more readily attainable for inspection, more impressible on the mind when inspected, and the impression they produce is much more abiding.

The shackles of System are justly thought uneasy: for as Nature is free and unconfined, confinement imposed by System must be more or less unnatural: but, because extremes are injurious, it does not follow, that a medium is undesirable, or that because the utmost precision is (if attainable) burthenfome, therefore regularity is useless.

It

It requires very intimate acquaintance with natural objects, and natural principles, accurately to arrange them, as Nature herself might do, were such her intent: nevertheless, artificial arrangement should always have in view the most ready and apt relation and connection of any certain object to its correspondent object in nature; and this is especially true in a science which draws from natural objects whatever merit it may possess, and which invites spectators to judge of that merit, by its resemblance to general nature. Art must expect applause in proportion to her imitation of Nature, and from Nature must procure all her materials: her highest glory is, to produce in the mind the same sensations as the original objects themselves might produce if actually present. But though Art must ever draw her materials from Nature, she is not forbid to exercise her fancy or her skill in disposing them. Nature may sometimes be improved by Art, and Art may often exercise her own creative imagination with success. Though in imitation of natural objects, or their combinations, when combined in Nature's best manner, Art must own her abilities inadequate, yet, rarely such perfect scenes occur, and usually, somewhat to be added, or somewhat to be retrenched, might improve the composition. Beside this, an Artist by ingrafting the beauties of one spot
on

on those of another, or by recalling and accommodating striking and appropriate objects he has visited, or by recurrence to principles he has long studied, he may introduce a new grace over the whole, and by composition, originate excellencies existing in his mental conception only. When mental conception is the seat of any Art, its combinations become extensive as the faculties and powers of the human mind: to what these extend, none yet have been able to determine, and hence arise new and insuperable difficulties as to classification of works of imagination: this one reflection may convince us, that a general regularity is all we can expect, and all that can be useful to the purposes of Art.

Well-regulated performances must be conducted by principles founded on just reasoning, and perspicuous analogy: To suppose the happy completion of work wrongly begun, is to take chance or accident as a guide, in a path which requires consummate discretion; is to deviate widely from the wisest principles of human life, and to trust to blind fortune what requires the closest inspection of well-advised wisdom. It is true our best endeavours *may* fail, but what must be our fate without them! to facilitate which endeavours is the intent of the present work.

We

We proceed now, to divide our subject into those branches which appear to us most natural, and best calculated to convey distinct ideas to persons who hitherto have not studied this department of the imitative arts: commencing with the simpler style, and proceeding to the more complex. That we have named or described them in some respects differently from what has heretofore been customary, proceeds from no desire of innovation, but from a wish to render our work useful to every class of readers and students. We desire to divide them into the SIMPLE STYLE, the VARIED OR ORNAMENTAL STYLE, and the HISTORICAL OR SUBLIME STYLE.

Of the SIMPLE STYLE.

THIS Style may seem, at first sight, to be restrictively the beginning of Art, yet it must be acknowledged, its principles are no less profound than those of other branches. Many masters who have made considerable progress in seemingly more difficult undertakings, have failed in this Style; not that it has less resources than others, but that they are of a different kind, and of a kind which precludes many of those meretricious ornaments, which the half-learned tolerate elsewhere.

When one idea (or a few ideas so intimately related as to form but one idea) is to be represented, it is necessary *that* one be happily chosen, forcibly expressed, truly characterized, and exactly represented. If it be not happily chosen, whatever labour it may have cost is totally thrown away: if it be obscure, or unintelligible, if it be dubious, or equivocal, if it be singular, or extremely rare, the picture will require to be explained by description; as we are told of a painter who wrote under his productions, "this is a Cock," or, "this is a Dog," so will such a Landscape require to be characterized
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by a "this is . . .". Nevertheless, this forbids not the introduction of customs common in some places though rare in others; such instances contribute essentially to characterize the spot represented, therefore they are rather to be sought; and when of a proper nature, they contribute opportunities of a happy choice. We suppose, by way of instance, the Subject of a Horse feeding in a Pasture: In some places, horses are left free in the fields, the fields being inclosed by hedges; in others a clog on the foot is common, hedges being rare; elsewhere (whoever has been at Margate will bear me witness) the horses are limited by a rope laid along the earth, fastened at each end into the ground, from which rope goes another that confines the animal: nor is this the case with horses only, the larger cattle are generally thus secured; while every flock of sheep has its attendant shepherd-boy and dog, to prevent their trespassing on a neighbour's ground. In other places other customs obtain. The relation of a custom to the spot which is the scene of a Picture, demands its introduction. In Scotland the servants wash the linen by treading it in tubs with their feet, this custom introduced in a Landscape marks the scene to be Scotland: In France they beat their linen with a broad flap, on a board by the river side; this would ill agree with English Landscape, but is applicable in a
French

French subject: We have no images of saints to worship in our highways, but in Italy nothing is more common than to see a travelling piper playing his tune before such an image. The happy choice of a subject, therefore, does not exclude the introduction of any appropriate custom, whose intent may be easily comprehended by a Spectator, since such custom is rather the accompaniment of the subject, than the subject itself.

There are many simple subjects, which speak at once home to the heart: the Labourer going out in the morning, (*e. gr.*) before sun-rise, affords an opportunity of expressing, not only the effect of the dawn, but, the nature of a country life, and the solitude and quiet of the time: his dog is now his only companion, and like himself, just awake from sleep, has barely given himself the rousing shake. The Labourer returning, is quite another subject; the family now is busy, the wife, the children, animals, all alert, and all in bustle. It is no custom appropriate to some specific spot, that,

—Now for them the blazing hearth shall burn,
 Or busy housewife ply her pleasing care,
 Or children run to kiss their fire's return,
 Or climb his knees the envied kiss to share.

There

There is no debate on the propriety of introducing such circumstances: all the world over, such is Nature; such we know it to be, and such may Art freely represent it.

The parent's first sight of his child; the child's last sight of his parent; are subjects equally felt by all: no pomp of compliment can render the first more interesting, no pomp of mourning can render the latter more solemn. State may attend a lord, and perhaps attract our notice till it exclude its subject; but numerous attendants interest not a spectator, like a single tear on a dejected cheek. He (or she) who deposits another self in the grave, melts our hearts in sympathy; we calculate the flattering hopes of future years, we participate the loss of faithful friendship; these, and a thousand other subjects, are level to the sentiments of all beholders; and free to the introduction of liberal Art.

The necessity of a judicious choice in a simple subject is enforced, by reflecting, that if this one disgust a spectator, he has no relief by turning to another, or to another part of the picture. I have never thought disease calculated to please in a picture, and though many a picture on a mighty favorite Dutch idea (a doctor inspecting a urinal) has forced my applause as a picture, it has excited my censure as a subject.

ON THE NATURE OF LANDSCAPE.

On the same principle as these instances of figures, there are instances in landscape, of well or ill-chosen subjects; those who *will* rake into dunghills, &c. &c. may insist on their liberty as Englishmen, but let them know they have no such liberty as Artists, nor can well-regulated Taste tolerate their performances. If the mention of such incidents as I have seen introduced in pictures, (over which human life draws a veil of privacy) would exterminate, by exposing them, possibly I might wish that censure were inflicted: how heavy would it fall on many Flemish masters! may it never be deserved by an English professor!

Besides being happily chosen, a subject should be forcibly expressed, for as such a Picture exerts its whole powers in one sole effort, unless that effort be considerable, the whole performance is useless. A weak, vapid, inert, careless, style, is a very nothing; an unmeaning exertion, an ambiguous, feeble, expression, is no expression at all. As in literary composition there is an order of words, which, without violating the rules of grammar, is but languor, and though it has nothing shocking yet has nothing smart, so in Painting, there is an insipid manner, which to inspect, produces no gratification, from which to turn away, excites no reluctance, and yet it cannot justly be condemned as

contrary to any rule of Art, is tolerably drawn, coloured, and adjusted, but to what purpose? Vigour of mind, energetic conception of the Scene represented, should enforce a poignancy of expression, which the power of the pencil should transmit to the subject. What expression has a storm, if the trees are all still and motionless, instead of being incessantly and violently agitated; if the water be smooth, instead of boisterous; and the sky serene, instead of cloudy?—but it is not a cloudy sky, boisterous water, or agitated trees, will *make* a storm: these are some of the ingredients, but the composition, application, power, of such ingredients where are *these* principles? Since the mind of a Spectator is to be influenced by his eye, the eye of the Artist should be influenced by his mind: a production distinguished by *mentality*, will demonstrate its author's superior genius.

That every work of Art should be truly characterized, is a self-evident proposition: we mentioned dawn of day, this is very distinct from noon, as noon is from night. Fidelity is more required in subjects of small extent, than in any other; they have not that variety which amuses imagination, but the eye seeks in them a truth, and correctness, whose absence is sure to be noted. An ill-drawn, ill-painted tree, a building out of perspective, a light placed where

it could not come, false reflections, or contradictory indications, are certain to be discovered. I have seen in pictures—the wind blowing two ways at one time,—lights coming two ways,—the glimmering of the moon where it could be visible, and many other ideas repugnant to common sense: these in simple subjects strike the eye at a glance.

There are many pleasing subjects in this style, drawn from the cottage; from rustics, from children, and their occupations; whether amusing themselves with contrivances, sports, or events, adapted to their years; or, with attentions to such creatures, &c. with whom they are familiar, caressing rabbits, puppies, or kittens; feeding poultry, or regretting the loss of their little favorites: and it must be owned, when well-executed, these have no small interest attached to them, for with them all spectators can sympathize.

Though to the simple style may be referred, many occupations of the lower class of people in all parts, when treated by means of single (or nearly single) figures, and their accompaniments, yet when numerous figures are introduced, the composition becoming more complex, is properly removed from this division of Art, to another which is more ornamental. It is evident, for instance, that a village festival, though a rural subject, may contain a great variety

variety of objects, divided into numerous groups, and yielding abundant employ for prolonged inspection: so may a market, a fair, or other occurrence, which collects multitudes; not omitting the renowned and infallible quack doctor of doctors.

The Simple Style also includes, occasionally, the genteelest subjects: modern philosophers study as much as ever did ancient philosophers; and those who investigate the productions of Nature in gardens, woods, or parks, may doubtless by such study furnish subjects for the pencil (LINNEUS thus engaged were a subject worthy any pencil.) Neither is the genteelest lady, or her family, excluded from contributing to the embellishment of simple scenes, whether ornamented by cultivation, or more retired, or solitary; and indeed, such instances sometimes contrast in the happiest manner the rude intervals of nature, with the graceful refinements of Taste.

The V A R I E D *or* O R N A M E N T A L S T Y L E.

THERE is a Style, which often departing from simple composition, yet not always including extensive prospects, and magnificent scenery, offers many ingredients in its productions, and includes many circumstances, and effects: this is the most common style in Landscape; if it has not fewer difficulties than the former style, it has more resources; it exhibits, occasionally, great masses, and minute objects; it does not forego a rock, or a mountain, as too large, nor disdain an humble hillock as too small; it borrows interest from the employment of its figures, from the nature of its animals, its edifices, its trees, from works of art, or productions of nature, while with them it composes conceptions of grandeur, and instances of dignity. It must be owned, this style is very congruous to natural principles; for nature but rarely confines us to the view of a single object, and equally rarely, at least, is the sublimer scenery of nature submitted to our inspection. The medium, then, between what is too limited and what is unlimited, between what is too ordinary and what is too rare, may justly be esteemed as calculated for popularity, and adapted to the taste of many, perhaps of most, among mankind.

As

As ornament is a favorite quality, this style abounds in ornament; and by the multiplicity of objects it embraces, by their union, or their contrast, by their disposition, and arrangement, by their character, and fidelity, it seeks to amuse the mind, and to delight the eye.

It is admitted, that a single object, unless well performed, is of little value; the entertainment resulting from it, is neither great, nor lasting; whereas by the introduction of sundry objects, though each alone may not be exquisite, the effect resulting from the whole may be pleasing, and the amusement they furnish even captivating.

There is a natural enjoyment in society; solitude has charms only occasionally; a hermitage may please, as a temporary retirement; but perpetual residence there, is banishment. The same scene, the same company, or the same no-company, the same course, constantly, is tiresome. To be able, after having inspected one object, to turn and enjoy another, greatly promotes our returning to re-inspect the first with pleasure. To maintain this pleasure is especially necessary, a well-regulated union of objects; *i. e.* that they should not be such as cannot naturally associate (Europe and Africa, Summer and Winter, in the same piece, is shocking) but all objects introduced together, should

be related to each other, and form one whole. Nevertheless, this union by no means implies sameness, and identity, or repetition of the same thought in the same manner. Let us instance, a company of fishermen hawling their nets into a boat; each has his own way of doing this, his own attitude, his own mode of exerting his strength, and his own station, and duty in this business: though the action is one, the mode of the action is diversified. If we suppose,—buildings, they vary in form, and effect; all are not alike: if—trees, they also differ; but this difference extends not to the introduction of trees from sundry parts of the world; nor ought buildings to exhibit, at once the style of Lapland and Caffraria, Tartar tents and European fortifications.

Disposition and arrangement, may naturally be esteemed important, where numerous objects are admitted: that the chief action should occupy the chief place, and not be hidden, or embarrassed by minor accompaniments, is evidently just: that negligence, or confusion, should not entangle the composition, or perplex a spectator to discover the nature of the scene, or the business which solicits his attention. But on the other hand, equally improper, is that extremely precise regularity, which determines to an inch the station of its trees, or edifices, and renders a picture like one of those old fashioned gardens, where

“ Grove

“ Grove nods to grove, each alley has a brother,
And half the platform—just reflects the other.

Artificial disposition is often different from artful disposition; hence we sometimes see, loop-holes cut among trees, to introduce some object which necessity exacts; but which skill would have disposed without such evident *force* upon composition. Excellent composition, though really the offspring of much reflection, should seem the effect of happy freedom of ideas, and in this sense, the disposition of a picture may be referred to the general principles which regulate composition as a branch of Art.

Since all departments of Art profess attention to character, and fidelity, it is clear they cannot be omitted in the kind of subjects which we are now treating: for the prohibition of confusion and embarrassment, is best enforced by vigilant attention to these principles. Nothing contributes more to the prolongation of a spectator's enjoyment, and to the impression designed on his mind, and his memory, than order and just arrangement, and to the impression made by these nothing contributes more than character and fidelity.

The EXALTED *or* HEROIC STYLE.

BESIDE attending to the necessary principles of Art, choice of subject, variety of character, force of expression, and happy arrangement, this style professes, rather to represent Nature as we conceive she should appear, and in her happiest periods, than as she really does appear, or in her daily garb: full of noble ideas, it seeks noble prospects; and, being as it were, abstracted from common and ordinary things, it declines those more general and customary subjects, which to the major part of mankind are sources of delight: but whose frequent occurrence renders them too familiar to engage the study of the Heroic Style. Extraordinary scenes of rocks and wildness, whose stupendous attitude or magnitude, whose cloud top'd brows, overawe the spectator, solemn ruins whose noble remains unite ideas of former grandeur and present decay, deep glooms of lofty woods, melancholy lakes surrounded by overshadowing precipices, ideal images of famous cities, where may be supposed whatever is grand and sublime, heroic and affecting; these are among its favorite subjects.

I think

I think it may be divided into two kinds: SIMPLE, and MAGNIFICENT.

Suppose—the once sacred tomb of some hero of old renown, now mutilated and almost destroyed; this one object well introduced, and characteristically denoted, explained, and accompanied, affords opportunity of much sublime sensation, Suppose—a recluse, in the energy of devotion; the cell, and its accompaniments, may be rendered extremely affecting, especially if it represent some well known character, as JEROM and the angel of death. Suppose—a king (as ALFRED) divested of his dignity;—an unhappy Lover, seeking in despondency the darkest shade, or visiting in anguish the tomb of his beloved, and bedecking it with quickly-fading garlands, fit emblem of her he loves! ALEXANDER at the tomb of ACHILLES is little less heroic than ALEXANDER in the tent of DARIUS: MARIUS in deep reflection seated on the ruins of Carthage; BELISARIUS receiving charity from those he once commanded; ANTIOCHUS receiving impure water from a peasant; are not more remarkable as instances of fortune's mutability, than as subjects adapted to a style of composition simply Heroic. These and many others equally affecting, equally simple subjects, furnish occasion of mature reflection, both to the artist and the spectator.

The

The magnificent style takes a larger scope, and visits scenes of more extensive grandeur; the consecrated Temple, the royal Palace, the pathetic or pompous Event, and whatever nature furnishes of vast and unlimited. It gathers over our heads tremendous clouds of terrifying forms, it rolls the thunder, it wields the lightning of heaven, it snaps the stoutest oak, and trembles the solid earth; the sea rolls in mountain-waves, obedient to its command, and the horrors of the deep obey its voice. It descends in imagination to Tartarus itself, sparkles in all the splendor of Elysium, drinks ethereal light, mingles with kings and heroes long departed, and ranges amid the ever-verdant meads, the ever-murmuring streams, the ever-fragrant groves, of that delightful state: or, deviating to Erebus, it presents horror upon horror, gleams of sickly fire, floods of liquid flame, barriers of eternal rock, stagnant waters of Styx, darkness visible, caverns of despair, shrieking ghosts, and yelling furies. Nature has bounds; Imagination has none: Thought transports itself to early time, sees infant creation rising into light, sees floods desolate the globe, sees cities erected and destroyed, sees tribes of men settled and dispersed; and springing forward with unrestrainable vigour, watches the first kindling of that destructive flame,

flame, commissioned to consume every memorial of past ages, the labours of man,—and the globe itself, the work of a Deity.

It must be owned, not every Artist has imagination to conceive such comprehensive subjects, or skill to manage them adequately: Bombast is too often mistaken for Sublimity, as well in Painting as in Poetry. Much is risked in this style, and not always with success; but there is in the attempt something noble and elevated, and often, where much may be doubtful there may be a proportion justly entitled to applause. Those who will venture nothing, must be contented with ordinary merit, and be satisfied with ordinary commendation; while perhaps, would they encourage them, they possess abilities, which might do honour to their powers without derogating from their prudence. Others, who venture every thing, and listen to no consideration that should restrain their attempts, and moderate their ardour, must be content to suffer the scrutinizing remarks of criticism, to abide the pelting of that pitiless storm which unusual imagination is sure to encounter; in many a well-meant attempt, must be satisfied with the praise of well-meaning; and must set against this, if highly favoured by capricious fortune, the gratification of being sometimes thought instances of singular excellence.

It is evident that Genius has no need to fight for other worlds to conquer, while the study of Landscape, in each of its divisions, is so ample, and extensive: While it affords so great variety, each branch of which is excellent, Genius may adapt itself to either, as inclined by native prepossession, or directed by contingent circumstances, may cultivate its powers in representing subjects agreeable and pleasing, or ornamental and amusing, or grand and heroic. Scarcely is it possible that the whole of this Art should be embraced by one mind, and performed by one hand: that in the same Artist, Composition and Ordonnance, Invention and Character, Fidelity and Effect, should combine in all their branches, and unite in rendering Simplicity interesting, Decoration amusing, and Grandeur sublime.

The CHARACTERISTIC PARTS *of* LANDSCAPE.

LANDSCAPE is an imitation of nature; in fact, an artificial view: but all views in nature are not equally good; some are highly beautiful, others are absolutely worthless, in respect of Art; they offer no object worth notice, their parts are *choquant*, irrelative, and mean. If it be thus in Nature, doubtless Art is exposed to the same imperfections, and they are more observable, because Art professes to choose the best, and has no actual fertility, convenience, or other estimable quality, to compensate for any ill-choice made.

The scite, or view, which a picture represents, should be well chosen, its parts well united, and well composed together, so as to furnish a neat, distinct, and unembarrassed, idea of the place designed: this proposition might be subdivided into numerous branches, according to the nature of a country represented; fertile or barren, mountainous or marshy, open or enclosed: but to pursue reflections on each of these, with their relatives, to any great extent, would be tedious, perhaps endless: a few general remarks may dismiss them.

Extra-

Extraordinary scites, please and amuse the imagination, by their novelty, as they transport a spectator instantly to a spot he has never before beheld; ordinary scites, please by their veracity, and their accompaniments: what are ordinary scites in one country, are extraordinary in another; not all persons are capable of (justly) comprehending extraordinary scites, though they find something grand in them: and indeed, it were much to be wished, that as well observers, as artists, were better acquainted with nature, whose uncommon productions furnish the noblest opportunities for exertions of Art: or at least, that observers would not become critics without such an indispensable pre-requisite.

It is but rarely, landscape composition comprises merely an assemblage of objects of one kind; more usually, somewhat distinct, and even perhaps in contrast, from the principal subject of the piece is introduced. Trees alone, without buildings, or other objects different from trees, such as rocks, or hills; buildings alone, without trees, or other companions, are seldom chosen, where choice is free. The general subject, or principal representation of the picture, must nevertheless be allowed to denominate, and class the performance, in its specific character as a Landscape.

Among

Among the first characters of Landscape, we place scenes drawn from the FOREST, where the wildness of Nature, prevailing all around, combines various kinds of trees, on nearly the same spot, and prompts each to expand its branches with unrestrained freedom and vigour. Forest scenes are either open, or confined: many extensive openings are found in some forests, in representation of which, the trees around them are thrown back into the middle distance of the picture: other spots are so confined, that a deep gloom impervious to the eye, surrounded by trees of various hues, is all that offers. These latter are closely allied to WOOD-SCENES, which strike by solemnity and repose, rather than by sprightliness; though it sometimes happens, that the light enlivens objects, plants, stems of trees, or projecting branches, in a playful and pleasing manner.

These subjects are by their nature greatly confined; insomuch, that it may often be adviseable to an Artist, to gradate his depths, and to shew a succession of distances; not indeed remote from each other, but just enough to procure an opportunity of introducing a variety, which otherwise were absolutely unattainable. Neither should it be forgotten, that the entrance of such scenes, (a wood, for instance) presents from the same spot, at least two ideas, either of

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which

which may be chosen.—A person entering a wood, sees before him its shaded recesses;—the same person by merely turning on his heel, or designing *to quit* the wood, sees, not only those commencements of the woody scene which are immediately adjacent to him, but also, somewhat of the distances he had formerly left; and according to the nature of these, the Landscape he beholds is varied: by when *out of the wood* he views a spectacle entirely different from that which offers when looking *into the wood*, though he has not changed his station a single yard.

As wood scenes are naturally void of any great portion of sky, the management of light is of the utmost importance to them. Because solemn, they should not be heavy, nor need they be melancholy, because cool, and sober; the freedom of light striking here and there, wandering, as it were, among the branches, the leaves, the stems, and the dextrous supporting of one spread of light by others subordinate, contributes greatly to a pleasing, and sometimes even a lively effect. It is necessary to pay attention to the kinds of trees introduced in a wood, or forest scene, that such may not be mingled in Picture as never associate in Nature: this does not exclude a great variety of trees, whose different hues support each other, and diversify the scene. One tree is
of

of a deep green, almost inclining to blackness, another is silvery, almost blue, another yellowish, or russet, these mutually improve the effect of their companions. If a light-coloured tree stand before a deep-coloured one, its whole form is shewn by its back-ground; if a deep-coloured tree stand before a light-coloured one, it is relieved by its neighbour; it affords an opportunity of gradation, and its extremities become more agreeable, and capable of more satisfactory management.

From trees majestic by their dimensions, their forms, their leafy honours, and venerable by their age, of which their deep-cleft trunks bear decisive evidence, whose almost above-ground roots wind in many a rugged convolution, and which have long braved the alternate rigour of the seasons, we turn to the humbler COPPICE and the lowly UNDERWOOD: what this wants in dignity of form, it compensates by sprightliness of appearance; being young, healthy, vigorous, it offers, especially in spring, very interesting materials for Landscape: It is not, indeed, always well grouped, its forms are apt to be straggling, rather than free, and some management it undoubtedly does require in these respects; but then, a little imagination, and a little liberty, easily improves it, and these it readily admits. In treating, therefore, coppice-wood and its relatives,

relatives, care should be taken that they do not disturb the harmony of the Piece, either in form, or colour, that they conform to the principal masses of the composition, and do not obtrude themselves on the eye beyond their just warrant and importance.

The PARK, and PLEASURE GROUNDS, are artificial woods, and regulated forests: if not altogether the creatures of Art, they are instances of nature controuled, improved, ornamented, or arranged, by human endeavours. When well composed, they have much less wildness than nature, but little less freedom; they offer less obstruction to the sight, and permit better choice of distance from whence to be viewed. The danger attending them is, the intrusion of a somewhat bordering on formality, a kind of primness, which hints at the interference of a power different from Nature, and not always in harmony with her efforts: but when nature has been happily directed, not over-ruled, assisted, not contradicted, by Art, and when she has bestowed some of her interesting capabilities, it must be owned no Landscapes can exceed those formed by this union. In treating them, little caution is necessary, beyond the regular precepts of Art, for which the scenes themselves are often happily prepared.

The

The SHRUBBERY is to the Park, what Coppice-wood is to the Forest: if it contain curious trees, they are lost unless specifically distinguished; if specifically distinguished, they risque the introduction of confusion, they break the general harmony and combination of the piece; each singly is trifling, all together are a mob: add to this, their distribution in strait lines, or precisely winding walks, with equal intervals;—it will follow, that the introduction of a shrubbery, unless by the bye, and where unavoidable, has little to recommend it to the Painter's judgment.

HEATH, and DOWNS, are not always pleasing in themselves; but they please by adventitious circumstances, by the introduction of somewhat to attract attention: a bare Common is poor; but add merely that very moderate composition the starting-post and betting-box of a race-ground, it becomes capable of raising attention. On the same principle, the huts and cottages of a common interest us; and the rather, because by reason of the general plainness around them, the interest they produce is absolutely undivided, and enjoyed by them without a rival. Breadth of light and shade is of the utmost consequence to these subjects: if divided, and subdivided, they acquire a chequered and paltry appearance: there is no power capable of restoring them to dignity and im-

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portance.

portance. They shew well some of the accidents of Landscape: a Misty Morning, yielding to the solar rays; a Snow Storm; or a Tempest; is well seen on them, because capable of full display, without suffering by extraneous interference.

A CHAMPAIGN open country, which has nothing particular to attract notice, is by no means a barren object in a Picture; as it affords such scope for the effect of light, and degradation of distances, that if there be but moderately assisting circumstances in surrounding objects, to diversify the Picture, it possesses a contrast capable of the greatest utility, and can scarce fail of a characteristic grandeur.

AN EXTENSIVE, and CULTIVATED COUNTRY, is among the most difficult branches of Landscape: partly, I suppose, because the cultivated productions it presents are nothing unless well made-out, and distinctly represented; which practice if followed too far, is in danger of somewhat obstructing the general and leading principles of the Piece, in favour of those *minutia*, whose effect is always injurious. Unless a field of corn, for instance, be well expressed and coloured, it may be mistaken for sand, or gravel; it is true, a field of corn may be grouped, and gradated into harmony, but all objects of culture are not
thus

thus compliant. What must we do with a field of cabbages? or cauliflowers? or what, with that strange display produced by lines after lines of bell-glasses, and covers, which in the gardens near London, have so singular an effect, especially when the sun shines on them, and they reflect his sparkling rays? Art requires on these instances some little prejudice in her favour: permission to throw into shade some of these importunate trifles, and to conceal or soften others. An extensive country naturally includes an extensive sky; and from this we draw no despicable assistance: the clouds being arbitrary in form, and disposition, afford a contrast with objects on the ground, and a resource for distributing more or less light, as convenient. Beside this, the Artist, as soon as possible, contrives, that however he may be forced to particularize his front grounds, and their appendages, the grounds a little removed into the piece may be massed, harmonized, united, and deprived of those sharpnesses, and awkwardnesses, which they expose. When this management has procured breadth, if lively figures be added, and their occupations well adjusted, these kinds of Pictures acquire the property of pleasing in a high degree: they exhibit Nature rejoicing, Humanity rejoices with her; they find the direct way to the heart, and the spectator sympathizes with the cheering prospect of
plenty,

plenty, and the promised enjoyment of corn, wine, and oil. The off-scape doubtless is the chief beauty in these subjects; yet in the hands of some masters, there is a kind of magic, in the disposal of distance, after distance, which attracts and long detains the eye; it wanders, with great delight, from part to part, and seems to inspect much more than really is expressed on the canvas. The reason may be, that the eye is so gradually, and gently, invited from this object to the next beyond it, without any abrupt terminations, or *leaps* of interval, that it passes on, scarce aware of the progress it has made, or is making.

RIVERS, and WATERS in general, contribute so greatly to the flourishing of vegetation, that they seem naturally to follow the mention of cultivated country; and the rather, because, when the nature of such a composition includes them, it is among the happiest circumstances in the Artist's favour. The banks of rivers, are either high, and steep, or flat and level: when the former, viewed from a just distance, they furnish opportunity for pleasing scenes, and as they usually have something engaging, either knolls, or trees, or residences, they are by no means inferior articles of study. When their shores are low and sandy, we must look to the river itself for our opportunity of exciting delight; this it amply affords, by means of the extensive traffic ever in motion

motion on it, by the various forms of vessels, the various employments of navigators of fundry sorts, which ply on a river; the ferries which cross it, the bridges thrown over it, and the reflections of all these objects in it, not to mention the dextrous representations of aquatic plants, which not seldom are very pleasing. Often indeed, the lopped heads of naked ozier trees, or the thick huddle of reeds, and rushes, deserve little praise; yet the bulrush, in perfection, is not without somewhat of majesty, and the water-lily prettily diversifies the limpid surface.

LAKES and RIVERS are similar to purposes of Art: so much of a river as can be seen, is usually little different from so much of a lake; but lakes are generally among mountains, and contrasted by their forms; whereas a river, when capacious enough to deserve the name, rarely occupies such a situation, but flows in a more level country.

TORRENTS, and WATER-FALLS, are by their nature restricted to mountainous and rocky elevations; they rather contrast such scenes, than are contrasted by them; and rather contribute variety where they occur, than receive variety from surrounding objects. As these are some of Nature's grandest effects, impotent imitations of them are generally disgusting: they are on the whole, a

class of subjects which should be studied immediately from Nature; they should be portraits of certain spots, rather than produced by general fancy. In which case, the rocks, and hanging woods, the stones which half-way down receive the falling stream, and against which it dashes into spray, the rocky channel which it at length reaches, and its course, boiling as it proceeds, will certainly receive ample share of the Artist's attention. Fidelity will stand instead of rules, and will usually produce effects superior to rules, especially, if the colours of the rocks be happily adapted to relieve the falling sheet of water, and at the same time, contrast the trees, shrubs, bushes, and perhaps glooms, which overshadow the whole. The water should be clear, not dirty, touched with spirit, not laboured, transparent, not heavy, and its spray well indicated, yet uniting with the general tone of the piece. Great care is required lest the froth, and agitated water in the canal, acquire the resemblance of soap-suds, or rather suggest the idea of a boiling pot than of a continuing stream. Where the spray furnishes a rainbow across the fall, that circumstance ought by no means to escape insertion: neither ought any other striking, and pleasing peculiarity.

There is a kind of humble *CASCADES* which cannot be called *Torrents*, which instead of issuing from mountains, and rolling in impetuous floods, originate
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from some narrow ravin, where further straitened by projecting points, they dash into the streamlet below; these are often happily composed, by the loose stones, the banks of earth, the shrubs, around them: the simplicity of the whole is kindly adjusted, and without pretending to the magnificence of the broad sheet of water, they are complete in their symmetry, and demonstrate, that the methods of Nature in producing beauty are unlimited. They play, they meander, in pleasing forms, and rather attach a spectator by the delight they impart, than astonish him by the grandeur they exhibit.

Whoever has been at liberty to enjoy the pleasure arising from inspection of Natural Landscape, has endeavoured to augment his prospect by ascending some rising ground, some eminence, from whence that pleasure might be more amply enjoyed. Though perambulating a green Lane, a verdant Meadow, or an extensive Common, may be thought contemplating Nature, and must be referred to the principles of Landscape, yet these content no one who has opportunity of further view, and within whose attainment is some more elevated station. To acquire this opportunity, is an article of much desire to any gentleman about to build a seat; and if Nature have refused it to the spot where he must build, the resources of Art are requested to supply, so

far as possible, the deficiency. In Holland, &c. where the obstacles of Nature entirely prohibit the hopes, and frustrate the resources of Art, in this respect, every rising is esteemed a hill, and one (the only) hill in the country is esteemed a mountain; from hence they tell us may be seen so many capital cities, so many walled towns, fortified castles and villages; it must be owned, the sight is rich, and entertaining, but it proves not the mountainous height of the elevation, though it demonstrates the absolute level of the country inspected. A Swiss, or a Welchman, would ask to be shown this mountain, and when ascending it, might doubt its existence: yet here the Hollander tarries, to prolong his prospect, and mounts this hill, to extend his inspection.

HILLS, and RISING GROUNDS, are found principally among lowland countries; they yield pleasing prospects from them, but are rarely themselves pleasing; if they advance forward into the Picture, they terminate the view, while the eye supposes itself capable of further inspection, consequently somewhat prematurely; but when the composition advanced before them has nearly satisfied the eye, they furnish an agreeable close, and diversity, to the Piece, and elegantly complete that previous satisfaction.

MOUNTAINS

MOUNTAINS are scenes of grandeur, or they are nothing: they scarce admit a medium: they are bold, overbearing, awful, dreary, and solemn; or their effect vapid, and inert, and themselves puny, and spiritless. They being prodigious masses, to see them broken and frittered into minute particles, is contradictory to their very first principles: they should rather be kept broad, strong in effect of light and shadow, distinct in forms, and consonant to the dignity of their species.

MOUNTAINS are either barren, or cultivated more or less; they are susceptible of the most commanding effects in Nature: clouds hanging on their brow, and veiling the forms of their upper parts; mists rising into clouds, and other phenomena, diversify their appearance. If one of the principles of sublimity be a certain kind of indistinctness, rather a suggestion than entire expression, leaving a portion to the imagination, rather than absolutely filling it, exciting the mind to muse, and ponder, on the subject which engages it,—then we may affirm, mountains and their effects possess this grateful obscurity, in the most interesting degree: their lofty tops have a certain solemn dimness by their elevation and distance; their bold projections, by ample shadows, throw a veil of demi-tint over considerable parts of their surface; their clefts, and cavities, are

so many concealments from inspection, as well as variations of appearance; and while by their masses, and forms, and general properties, they excite attention, they yet leave more to be supposed by the mind, than their representations express to the eye.

In treating ROCKS, (or MOUNTAINS when seen near, if rocky or barren) the painter must endeavour by artful management of his light and shade, to render them accordant with the other parts of his composition: they must be boldly and truly coloured with warmth and spirit. Rocks are of various natures, according to the strata which compose them; the happy imitation of which adds greatly to verisimilitude: the mosses which grow upon them, the injuries they have received from time, the shrubs which accompany them, and other particulars, tend greatly to qualify their barren aspect, and to render them pleasing, though at first they seem little calculated to please. The parts of rocks removed further into a composition, must be blended, and only their protuberances be distinguished. Mountains, (or Rocks) represented in a distant view, require much harmony, softness, tenderness of tint, a melted outline, a generalization of form, colour, and every other principle: directly contrary to such objects near at hand, whose parts cannot be too bold, prominent,

minent, and effective. As to mountains upon mountains, they are difficult subjects; no Picture gives ideas of the Alps equal to inspection: however familiar their representations may be to a traveller, the places, and situations, themselves, always by far exceed his previous conceptions of them. The very nature of such scenes is, to differ strongly at every point of view, and each, in succession, shews such bold features that it may be thought most striking, till another seem better entitled to that distinction: this infinity of change, of change strongly peculiarized, defies the adequate labours of imitative Art.

A genuine and correct view from the top of a mountain, is what has been rarely attempted; it is no doubt laborious, yet as laborious Artists have not been wanting, and the singularity of the subject would ensure distinction, I rather wonder some ardent genius has not sought this mode of obtaining notice: a successful performance of the kind, would have a lasting effect on the public mind.

Arrived at length on the mountain's top, we must, like other travellers, think of descending; for a time we may enjoy the prospect, may see adjacent countries lying as in a map, beneath our feet; may behold the situations of cities, of rising hills, and level plains; may trace the courses of rivers, the
coasts

coasts of the sea, its havens, bays, promontories, and their indentures; we may stretch our inspection across a sea, and behold distant, and foreign, shores,—but we must forego the prospect, and wind our way down the steep-sheaving sides of our elevated station: happy if the dangers of the descent prove merely troublesome, and we arrive in safety among the residences of mankind. In such a course, we gradually exchange barrenness for partial cultivation, partial cultivation for important enclosures; the goat-track yields to paths, the paths to roads; leaving the goatherd's lodge behind us, we advance to the village, and from the village to the town, and the city.

VILLAGES are a favourite part of the study of Landscape; and by their variety, their simplicity, their (often) beauty of situation, and of verdure, they justify the partiality of many in their favour. On the mode of treating them little need be said; they have already occupied us somewhat; and do not require additional precept.

TOWNS and CITIES may be referred to the principles of views.

We repeat now our early observation, that rarely is any Landscape wherein choice was free, entirely confined to one distinction of these characters: it is much more usual to combine several of them, and by harmonizing
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the contrast which arises from their introduction, to procure a scope to the Artist's abilities, and to vary the enjoyment of a spectator. It is true, each by itself is capable of exciting sensations suited to its nature, but, as not always are these sensations such as may please general spectators, or any spectator long together, it is esteemed better policy to combine that variety of which they are susceptible, and to relieve the eye by leading it from one part to another; yet always without interrupting its attention to the whole: and herein Art doubtless follows Nature; who rarely confines a view to one determinate kind of object, but varies the scene, by offering combinations of several; and in several states, in several points of view, and under several distinct effects as the influences of light, of seasons, or accidents, happen to combine them.

The COMPONENT OBJECTS *of* LANDSCAPE.

THE general character of a Landscape, may justly be denominated from the nature of the principal object, or objects, it contains: but it is often necessary to purposes of Art, that these objects themselves should be more intimately inspected, and resolved into their component parts, in order to procure just ideas of the cause whence arises the agreeable effect which pleases us. For instance, in a forest Scene, what is the composition, what the nature of the trees we behold?—All trees are not alike, in form, or manner; to subdivide a forest into trees, therefore, with design to consider each separately, might be very instructive. To accomplish this, on a large scale, would lead us no trifling distance; and to do it justice perhaps, might occupy no inconsiderable portion of a life: we are therefore limited to succinct notices on this instance, and for more must refer to inspection of Nature. I propose, therefore, to mention as distinct objects, sundry of those which we have already attended to in groups, or combined with others, whether of their own species, or different.

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In treating of the human figure, we always begin with a single figure, its parts, proportions, &c. before we proceed to groups: for if any one, incapable of well representing a simple figure, should attempt an association of figures, what is the probable consequence? If the simple subject exceed his powers, whence has he abilities for a complex subject?—On the same principle,—

A TREE equally exacts correct proportion and drawing; for, unless each tree represented, differ in representation, according to its nature, from others around it, what mortal shall divine its intention?—A Poplar, whose stems and branches shoot upward,—a Fir, whose branches expand laterally,—a Willow, whose branches bend downward,—surely these require different drawing from each other. To comprehend this principle more fully, take advantage of that season when Nature strips a tree bare of its foliage and leaves: in this skeleton state, observe the various inclinations of the stem, the branches, and even the twigs, of a tree; how its parts are *set on*, their motions, as agitated by the wind, and other particulars. In Spring, observe how that same tree shoots its buds, or leaves, as well at what time, as in what manner: afterwards, when the leaves are full grown, compare its general appearance to itself when bare, and to others when full; by thus forming several times, and
points,

points, of comparison, a distinct, lasting, and correct, knowledge of that tree's general appearance, may certainly be obtained.

Trees are among the greatest ornaments of Landscape, because, by the variety of their species, their verdure, and freshness, and especially by their lightness, and agitation, they impart great life and motion to a composition.

The various species of trees demand much attention, and very intimate acquaintance: for how shall artist describe by his pencil to the view of others that particular species of which he is himself ignorant? And to suppose that random attempts may transmit equal beauties as cultivated skill, is to esteem the weeds of a desert equal to the vegetation of the garden.

The spectator, who himself understands their aspects, should be at no loss to determine between an oak or an elm; a fir, or a poplar; an apple-tree, or a weeping willow. The particular proportions, manner of branching, and of leaving, whether compact or light, whether determinate, and, as it were, heavy, or agile and volatile; add to this, the colour of their leaves, above, below; of the branches, of the bark, of the mosses which surround the bark; the plants which usually grow at the bottom of the stem; the situation such trees delight in; whether open and airy, or closer and more confined; whether by the water-

water-side, or on the thirsty heath: all these particulars should be familiar to that artist who wishes to rival the merit of masters who by such attentions have risen to excellence.

Beside the peculiarity of appearance which belongs to each species of trees, there are many differences in trees of the same species; whether healthy and strong, or diseased and infirm; whether young or old.

Young trees are generally distinguished by long and thin branches, aspiring upward, and not very numerous; but well cloathed with leaves, well spread, vigorous, and well formed: the branches of old trees, on the contrary, are short, thick, close, and numerous; but their leaves unequal, and their general aspect thin.

The barks of trees also contribute greatly to their character, and must be attended to; in general, older barks are fullest of crevices, &c. which are also deeper. As to the leaves of trees, the broadest and largest are usually at bottom; those at top begin soonest to decay and wither, becoming, as it were, sun-burnt; whereas the leaves of plants which are but little raised above the earth commonly begin their decay with the lowest.

No. V.

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A few.

A few hints on the various species of trees usually introduced in Landscape, may contribute to a better understanding of their respective characters.

The OAK is a very beautiful and noble object, of venerable aspect; and, if appearance might justify the distinction, entitled to all the honours once lavished upon it. Its stem and branches are grand, and its colour firm and stable. The oak of the forest differs from that in a hedge; is abundantly more stately and romantic, and divested of those suckers which give somewhat of commonness to that in the hedge, even while they increase its verdure.

The CHESTNUT is rather a heavy tree, yet has more majesty than many which are preferred before it, either for the canals, or the park: when in flower, its flowers being large remarkably distinguish it.

The WILLOW has a very agreeable and stately appearance when perfect; it has also a very pleasing variety in the lengthened shape of its leaf, and by its contrast to other trees in this instance, often has a very happy effect; which the water, on whose banks it chooses to flourish, increases by reflection. Willows cut and lopped, as they usually are by the sides of water-courses in England, are no specimens of this tree.

The

The **ELM** is a stately tree, tall, but does not very much extend its foliage: this also suffers considerably in its picturesque appearance from its loss by lopping.

FIRS and **PINES** contribute greatly to variety; their forms generally contrast well with surrounding objects; they are often happy in scenes where wildness and romanticness is necessary. As they grow on rocks and precipices, they contribute an ornament which in such compositions is very acceptable.

The **CEDAR** may perhaps be the most majestic of all trees when in perfection; as on Mount Lebanon, where are some amazing large, and very ancient: but in England we have little or no opportunity of introducing it into pictures.

The **ASH** is a fine sprightly tree, light in its leav- ing, agitated by every wind, and displaying great difference of colour in the upper and under surfaces of its leaves: its branches are slender and elegant, and its bark brilliant: it admits of neatness and freedom of pencil remarkably well, and though not gay is graceful.

The **BEECH** is a tall and majestic tree, and, together with the **BIRCH**, has a beautiful stem, and a light, spirited character, in its branches and foliage.

These

These trees, and others which might be named, receive peculiar beauties when happily contrasted, or grouped; their various colours and manners, contribute much to general effect. But it is evident, that the seasons produce great difference and dissimilarity in trees of every kind: young leaves and shoots have a very distinguishing yellowness, which heightens their green; but having passed the vigour of their maturity, they become reddish or brownish; they gradually wither and decay, till the sap, being retired from the stem to the root, leaves them without moisture or nourishment, and they become totally unlike their former verdure.

The same attention as required to trees of the forest, which exhibit all the wild luxuriance of Nature, must be employed on those of the park, or pleasure-ground, as also on the coppice, or other nurseries of trees. It is remarkable, that scarce any fruit-trees are picturesque in their appearance; their stragling branches start off from the trunk at awkward angles, and this awkwardness they preserve throughout their whole extent. In blossom time, they contribute greatly to diversify a composition, and to express the season; and when viewed at a proper distance, have a determinate effect, however they may be prohibited
in

in front. The blossoms of some trees cover their branches white as snow, and require dextrous management to avoid confusion.

Nothing enriches a wall, whether alone, or as part of a cottage, &c. comparatively to a VINE running up its surface; the broad leaf, the variety of its tones of colour, the freedom of its festoons of fruit, contribute to this ornamental appearance.

On the same principle, do the various SHRUBS which bedeck the ruins of some desolated building, contribute to render it interesting: the Moss on its walls has this effect, no less than the mantling Ivy; and though Broom, and Ferns, on the heath, being redundant, are little laudable, yet in the adjacent area to some lofty tower they have their use. The rank fumitory in a churchyard denotes a somewhat relative to the scene, as well as by its colour, in common with all kinds of verdure, diversifies the general aspect of the composition.

HERBAGE, viewed from a little distance, loses its distinctness of parts, and merely retains a general resemblance of colour to the same near at hand: in turf, or meadows, it should be varied, yet broken as little as possible by opposition: distinction of parts it may claim; but this too strongly expressed is injurious.

The larger kinds of PLANTS, when introduced on the foreground, require some attention; and indeed, though it seems rather descending to *minutia* to direct their being well drawn, yet certainly all must have seen pictures which for want of this attention had a slovenly appearance, while others by possessing it, with little or no more labour, seemed enriched, finished, and by very much neater. When Plants of any remarkable nature, or form, or proper to the spot represented, occur, especially on the foreground, where only the judicious Artist will particularize them, they may without offence exact a scrupulous veracity of representation.

The remark above, applies to such compositions of cultivated lands where distinctness of vegetation is necessary. Lands under culture, *i. e.* while ploughing, for instance, have a determinate aspect by means of their furrows, which is pretty enough, and being expressive, contributes much to interest. A ploughman, or a company of ploughmen, with their horses and accoutrements, is far from being a despicable subject, and if enriched by the addition of a family, or the jug of ale at whistling time, is capable of much beauty in its composition. Lands whereon particular plants are cultivated, have in some periods of their culture a picturesque appearance, which they lose in other periods:

periods: this hint eases some of the difficulties which attend them. Broad masses, tenderness of tone, and mellow harmony, are however at all times their best friends.

HIGH ROADS, though seemingly void of ornament whereby to become interesting, yet sometimes by the contrast of their colour with the verdant plain; by their broken, but not scattered parts; by the idea of population, and utility connected with them; and, above all, by the opportunity they offer for lively movement and decoration, figures, passengers, animals, &c. they become most entertaining and captivating objects.

WATER contributes very much to the apparent truth of a picture, by its splendour, and especially by its reflections; they are in nature a kind of picture, and we know it; we consider them as such: we therefore expect them to be so wherever we see them, and come ready prepared to be deceived: a deception which completely takes place, if they are judiciously introduced, and happily treated. Like the feigned play in *Hamlet*, which realizes the main action vastly; so these feigned pictures, by their application and relation, give to what is meant for reality an almost magical veracity and existence.

By the variety of forms of which water is capable, it diversifies the scenery more than any other ingredient whatever; whether compressed by a rocky channel, it foams into a cataract, or slowly gliding along its capacious bed; whether opening in the wide-extended river, or contracted in the humble brook, it is still various, still pleasing, and entertaining. But let its reflections be true and genuine; let them be natural and just; touched with harmony, yet distinctly, and with spirit, but likewise delicacy. And since water is in its nature the freest of all objects, since it always seeks its level, let it not be otherwise represented; nor situated where the winding element would refuse to be confined.

Water is capable of diversity united to breadth; whence, if well introduced, it imparts a soberness, a stillness, to a picture, which is highly favourable. If breadth of light be wanted, water will reflect a light cloud without hesitation; if tenderness of tint be wanted, water reflects the blue sky at command; if deep gloom must be somewhat varied, still retaining its gloominess, water just indicates a separation of parts, yet preserves every depth without abatement. Water affords employment for figures: in boats, on the shore, rowing, angling, musing, &c. It creates a totally different class of buildings; bridges, from the
humble

humble plank supported by posts, to the noble arch; locks and dams of various kinds, whose forms diversify the scene, and from whence the falling stream sparkles into effect: mills, whose rolling wheels afford opportunity to the Artist's pencil, well to express their agitated waters. Indeed, the great water-wheel of a mill, has usually no little success in picture; it contrasts the forms of parts around it, the stream, the mill itself, the mill-dam, and herbage, compose a very respectable variety.

Of RIVERS and LAKES we have treated. CANALS are now so common in our country they add another to the branches of Water-representation; their dead level water, indeed, is not in itself prodigiously beautiful, but the animated commerce they support contributes much importance to them; their turning and winding courses, afford stations from whence to choose favourable views; and where they run by any remarkable objects, they add a variety, and improve the general effect: where canals run over roads, over rivers, under tunnels, &c. they have an expressive character peculiar to themselves. A towing-path, well employed, occupies respectably its place in picturesque management. Water is capable of so much variety, being now smooth, now ruffled, now clear, now turbid, that it usually has a beneficial effect.

No. VI.

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Having

Having mentioned a Water-mill, let us just hint, that a WINDMILL is often advantageous in representation: partly, by reason of its peculiar form, and the appropriate ideas connected with it; partly, by reason of the adjacencies, houses, stables, &c. and the opportunity of figures, whose employment is not made on purpose for them, but arises naturally from connected circumstances.

BUILDINGS are of great importance in Landscape: they should be well placed in a composition, well proportioned to objects around them, especially to the figures; and may, generally, claim no inconsiderable proportion of the light admitted into a piece. They require great truth of colouring, and to be kept warm in their tone of colours; on this principle, they admit evening effects well: a white house among green trees, has usually a sprightly appearance; but white may sometimes include the idea of coldness;—yet when varied by the reflection of the setting sun upon it, it harmonizes pleasingly, and produces a modest conspicuousness, which is highly grateful to the eye. Few objects are more attractive than a white country CHURCH, by sun-set: indeed, churches in general, have something interesting, though their forms be mean;

mean; but when they possess the advantage of symmetry, and variety, few objects exceed them.

Buildings contribute much to enrich a composition: their forms are infinite, according to their uses, to the caprice of their erectors, or occupiers; and hereby they afford the utmost liberty for lights and shadows; for projections and recessions; for smaller parts, or for larger divisions.

Buildings contribute much to discriminate the styles we formerly remarked: they are objects of our perpetual inspection in nature, and therefore we become capable of determining upon them instantly when offered us by Art. Moreover, as the ranks of mankind, their riches and opulence, or their poverty and want, are no where more apparent, or more clearly indicated, than in their buildings; they become, as it were, a kind of index, which at once relates the circumstances of their owners, their abilities, and their dispositions.

The Rural style, delights in cottages and barns, in hamlets and villages; nor thinks the meanest erections beneath its regard, not even those deserted and almost ruined buildings, whose tottering walls, and falling roofs, produce a variegated richness in a Painter's eye, however they may speak poverty to the owner of the soil. These exhibit effects in the ravages of time on their materials;

rials; in the greenness of the mortar, occasioned by the moss; in the discolours of the beams, and their irregular forms; all contrasted by ridges of red tiles, and scattered distributions of brick-work, which no modern building can pretend to: nor is it, thank Heaven! in this country every day to be met with.

The Ornamental style, composes its buildings of various materials, and selects their forms from various quarters: in this respect, it challenges great liberty; but answerable care should be taken, that liberty does not degenerate into licentiousness. We but too often see prodigious masses of marble buildings on the very edge of the shore, were no rational Architect would place even a hut; and but too often, handsome houses in barren spots, or without those correspondent conveniencies, which the owners of such houses would naturally procure. Though this style claims the privilege of mingling barren rocks and noble dwellings, sea and land, riches and poverty, yet its efforts succeed best, when most correctly regulated by strict attention to Nature; which indeed ought ever to controul them.

The Historical style, seeks in superb magnificence for objects congenial to its sentiments; the arched roof, the long-drawn aisle, the pomp of pillars and orders,

orders, or the monuments of superstitious veneration; the painted window, the decorated freize, the enriched cornice, the elevated arch, and the supporting buttress. But in composing architectural ruins, let great care be paid that they be correct; that the parts remaining entire correspond to those thrown down: let not the spectator be shocked by Corinthian columns, or capitals, fallen from Doric buildings; nor be suffered to inquire, to what invisible fabric such, or such a fragment belongs. This is a rock on which many Artists have split; and not less fatal is the thoughtless inattention which places marble columns on foundations of reeds, and represents a whole arch consisting of many stones, supported on one side only, and that by a single pillar.

TOWNS, seen at a distance, must obey the general laws of composition, and harmonize with their neighbours around them: if too well made-out, they can scarce avoid coming too near the eye, and appearing *hard*; but this by no means justifies a slovenly neglect of so much of them as is requisite to impart their just character. It often happens that seen from some proper station Towns are among the most picturesque of objects; in such cases, and especially if they include remarkable buildings, they often require all the attention an Artist can bestow on them.

CITIES, are compositions so important, and distinct from all other, that they come absolutely under the principles of VIEWS: unless they are correct, and authentic, they are at once gross and injurious deceptions; even POUSSIN's ideal representations of ancient cities, being incapable of verification, have always appeared to me dubious, and this uncertainty has impeded the satisfaction arising from viewing them. Doubtless the entrances of famous cities of old, might have been magnificent, and their aspects glittering with sumptuous edifices; but perhaps they, like cities of the present day, were a mixture of good and bad, of splendour and obscurity, of pride and poverty, of show and misery.

If times long since departed allow free scope to liberal exertions of fancy; and if in adverting to them, an Artist may laudably chuse the better and leave the worse; an elevated style of treating them, certainly, ought to be preferred, as the most judicious: but, this liberty applies not to cities of modern days: views of London, of York, of Bristol, &c. must either be accurate, or be censured.

VIEWS

VIEWS *in* GENERAL.

THE difficulty of VIEWS in CITIES, is, to select the proper objects for representation, and to give them only their just importance: so many, and so various, usually obtrude themselves, that some resolution is necessary, to decline those less connected with the principal, in order to do that full justice.

VIEWS are confined to fidelity and resemblance: the portraits of places. An Artist, therefore, recurs to the happy application of scientific principles for that variety, and, that interest, which the objects themselves may not afford: but which, if Nature has bestowed on the subject of his picture, impart to his production a superior importance over every effort of creative imagination. Nevertheless fidelity does not always bind Artists to minute punctuality of likeness: we do not expect in the trees that every branch should be precisely a portrait, though we will not allow a change in the kind of tree, or the substitution of an oak for a holly: nor do we expect that buildings should be equally minute as an Architect ought to shew them, or that they should afford geometrical measurement; but it is, nevertheless, forbidden to place
windows

windows where there are none, or to vary the heights of stories by departure from truth.

What licences a View requires, must be introduced with discretion; a very remarkable object must not be omitted, because the trees around conceal it, if it be of a nature that permits a little elevation, or if the trees may be a little thinned, or opened in that place. A canal may be represented somewhat broader than it really is, if it form an agreeable object, and is otherwise in danger of being overlooked. Whatever may contribute to the expression of the piece, to the purpose intended by a view of that particular place, and to the ideas connected with the view, must be admitted: on this principle, that their admission is a less evil than their absence. Or, if the objects introduced are likely, after a few years, to be more picturesque, better grouped, or in superior condition, an Artist will do well to look forward, and to give them advantages which their present appearance may not altogether justify. An Artist would be blameable who did not choose the most agreeable aspect of his object, in which it offers the greatest variety of forms, and is most picturesque: he may also choose to see it from the best station and distance, and take every method of setting it off. Nor let him be sparing of accidents of light and shadow;

dow; as they are too numerous to be limited by rules, they become arbitrary, and no one will call him to account for a happy effect produced by their means: but I repeat, that this requires discretion, and should not be *forced* on the composition; but the artifice must be so concealed, that the whole may appear extremely natural.

SEA VIEWS come under the same principles as Landscape in general: character here must supply the place of that variety of objects and distances which Land Views afford; and as the objects are not so numerous, the truth and nature of what are introduced should make amends for their smaller numbers. The clouds should be kept rather lighter than in a Landscape; because, there is little opposition to be procured by objects around them, and they naturally include a very great proportion of the picture. The water should be touched with spirit; the lights on the rising of the waves distinctly and justly treated; and the free, unconstrained play of the liquid element be carefully expressed. The offscape requires great attention; and to impart an idea of interval and distance is very important, and, indeed, indispensable to happy success.

Views of remarkable objects, such as Monumentary Erections, Pillars, Tombs, Obelisks, &c. or such as Temples, Classical, Gothic, or Druidical,
No. VII. U Crosses,

Crosses, &c. or such as Fountains, Boundaries, Fields of Battle, &c. require not only veracity, but a kind of punctuality, and explicitness, which may recommend them to general spectators. Even in ruins, if their history be known, it is adviseable to introduce such indications of that history as may elucidate, and determine the subject, provided it be connected gracefully, and without force on the composition.

A remark on the nature of SMOKE as connected with buildings, and cities, will close this branch of our Subject. Smoke in small quantities, as from a cottage chimney, seldom does more than imply that the house is inhabited, and the pot boiling; smoke in London, absolutely dims the atmosphere, and produces a brownness in the sky, which in winter is peculiar. I have thought the mantle of smoke over London ample beyond compare, but I have lately learned, that some of our manufacturing towns, Liverpool, &c. have a still thicker, and darker, if not a more extensive covering. Smoke issuing from a chimney often takes very elegant forms, and moves in graceful bendings, till it becomes too much attenuated to be visible: yet when it issues in vast columns, as from some of the steam-engines, and other fire-machines, its density and compactness, render it heavy, ill shaped, and almost motionless; it main-
tains

OF VIEWS.

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tains its figure for perhaps half a mile together, and when the wind is not brisk enough to disperse it, streams in a low long parallel to the horizon, indicating its insalubrious influence on all exposed to it. The *shadow* of smoke is extremely feeble, and ill defined; when the sun shines on it, it is rather embrowned than gilded; when between the eye and the sun, it seems thinner than when otherwise viewed; when against a light sky, it seems darker than usual; when among dark objects, as deep green trees, it is apparently whitened. No doubt, also, the different qualities of the materials burned, vary its nature and colour. Smoke issuing from cannon, or from a lime-kiln, might be adduced in confirmation of this remark.

Of

ON THE NATURE OF LANDSCAPE.

Of F I G U R E S.

FIGURES are of much greater importance in a Landscape than is commonly supposed; and many an otherwise pleasing Landscape, have I seen injured, if not spoilt, by the introduction of bad, or improper figures. I know not wherefore the figures should generally be *made* to the Landscape: in those instances which I have observed to the contrary, the picture has lost nothing by an inverse mode of procedure; the danger indeed lies on either side, lest the composition instead of being simple, compact, and undivided, should be split into parts, equally blameable, whether Figures and Landscape, or Landscape and Figures. But unhappily we often find, that FIGURES are the last ingredient thought of, and rather *fitted* to fill up a picture, than suited to it, and forming part of it. Many compositions, doubtless, require merely simple figures; whose employment is of little consequence, or perhaps passengers, or figures walking, reposing, &c. and these may be suffered, occasionally; but to be content with them, is to stop far short of that perfection which is in our power, and of which this part of painting is capable: why should not figures be so adjusted,
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and predetermined, as suitably to fill up their places as part of the same whole? Let not their difficulty be urged in excuse; a little thought, and some small trouble to study them, would banish those herald-like drawn figures, which disgrace the abilities of the Landscape painter. I would have them neither insipid, nor indifferent; let them contribute to raise an interest in the spectator, whether by relating some familiar history, or some distinguishing and appropriate incident.

In endeavouring to appropriate figures to a Landscape, it may be advantageous, to recollect those departments into which we divided this study; the Simple, the Varied, and the Exalted. It strikes, at first sight, that the figures proper to each of these Styles would ill suit the other: heroic personages in a cottage, would be ridiculous; pastoral occupations in a royal garden, under a palace window, or beneath marble arcades, would surely be intolerable: as would a company of sailors, or fishermen, among cloud top'd mountains, or in flowery meadows.

Figures should be suitable, and relative, to the general scope of the picture: in the Simple Style, they should be simple; rustic persons, and events, agree well with this Style, and often form its principal ornaments. They should be

No. VII.

X

correctly

correctly chosen, according to the time of day, to the season of the year, to the nature of the scite, and to the general habits, and customs, of the parties introduced. Poetry furnishes hints for figures of this description, because it has already drawn its ideas from Nature, and as it professes, like the imitative Arts, to divest its subjects of their grossness, and of whatever is mean, base, low, unfit, and unworthy, it coincides in these general principles with the Artist's advantage. In fact, it can never be too positively insisted on, that rural, or common-life subjects, should be entirely divested of whatever is offensive to better-bred people than they exhibit. A company of gypsies, though ragged, may not be nasty; and beggars themselves may exhibit poverty, and even distress, without the smallest hint at their too usual animalcula-companions. Figures in simple subjects, should exhibit one simple thought; the spectator should have no occasion to revert to a long previous story, in order to understand the incident related. I say, to a long previous story, for that a previous story may occasionally be hinted to advantage, is evident: a man returning with game, hints at his labours in the pursuit; a fisherman bringing home a basket of fish, accords well with a hut by the sea side, and affords room for relating the incidents of his capture, such as broken nets, &c. which are former and
previous

previous occurrences: going to market, may express clearly the concern of children at losing their favourite chicken; returning from market, may disclose cash brought home, or the goods bought there. Why should not a labourer be traced in a set of pictures, from his birth, and boyish days, to his first attempts at cultivation, or business? his early embarrassments at the plough, or the hatchet, his subsequent success, his mature age, his family, and his past-labour state, the incidents of seventy years, would furnish numerous subjects for the pencil, and exhibit a variety, of day and night, of storm and fair weather, of summer and winter, of youth and age, of profit and loss, of anxiety and satisfaction, which might be infinitely diversified to maintain interest, yet be very highly improved by their relative unity.

There are daily sufficient numbers of matter-of-fact occurrences, which being improved by dextrously dropping somewhat of grossness, and adding somewhat of sentiment, become very suitable, and entertaining on the canvas. Under this Style may be included, the numerous artisans in a great city, whose occupations furnish us accommodation,—why not also amusement? The cries of London we know to be various, and some of them have their characteristick beauties, such as they are, very strongly marked; under judicious management, we have seen
a “fruit-

a "fruit-barrow" become interesting, not indeed so much from the seller, as from the buyers of the fruit; we have seen "flower girls," not without merit; and under the name of "Sir JOSHUA's Frolic," a strawberry girl is likely to descend to posterity. It must be owned artizan subjects require more intimate acquaintance than may at first be thought, because, unless the various habits of these persons, and their adroitness in their occupations be well expressed, they are nothing: an awkward, or left-handed, or clumsy, workman, is shocking: genius and attention must be combined; but that they can succeed, is evident, by the "Smith's Shop," and the "iron forge," which rank among our most deservedly popular productions.

Figures adapted to the Varied, or Ornamental Style, are infinite: for, this Style admits a mixture of all kinds of incidents, and often of various incidents in the same composition; and if well placed, and judiciously introduced, criticism has nothing to object against them. Even figures doing nothing, are not always useless, but contribute to the general animation of the scene; nevertheless, when one chief incident is related, and others kept subordinate, it has undeniable merit. The extent of this Subject, prevents enlargement: it is impossible to determine rules for all occasions. Many figures are lively, too
many

many are a mob; many occupations of figures amuse a spectator, too many distract him; too many are apt to speckle the ground they occupy, to violate harmony, and keeping, and to clash with each other by their multifarious, and discordant, effects.

The Simple division of the Sublime Style, admits of few figures; commonly a single one is sufficient: but if it be the nature of the story related to exact more, they should all contribute to harmonious solemnity of effect. Tragic subjects are applicable: but tragedy is not at this moment extremely popular; and historical-pastoral requires very good management to preserve its dignity.

The Historical Sublime Style of Landscape, requires a correspondently sublime style and management of figures. Historical events are of great use: these must be happily suited to the scene of the picture, the country, and age, it represents. They must be sought for in the stores of learning; yet should not be so recondite as to be unintelligible. A single allusion in some rare author, a fact hardly known in the usual course of historic reading, is a hazardous subject: it *may* be well received, as an instance of learning: it *may* be exclaimed against as pedantic. Ideal history has been much practised in this Style; but is full as likely to be unintelligible as the other. It is won-

derful, some well-known subjects should be so little attended to as they are: HANNIBAL's passage of the Alps, has not yet been done justice to among us, though our Artists, in travelling to Italy, may acquire an accurate idea of the very spot. (The Cork-tree at HANNIBAL's Gap has however been exhibited). CINCINNATUS at the Plough, might suit a champaign country; the funeral pile of POMPEY's Body, might suit a sea shore; the Death of CICERO, might suit a cultivated scene; a rocky sea view, might include the Death of EGEUS; and an open country that of ESCHYLUS. Our own history, as a nation, furnishes many Landscape histories: for a forest scene, WILLIAM RUFUS slain; for roseate bowers, fair ROSAMOND; for sieges of castles, we have plenty of incidents; and for the solemnity of religious houses, either their foundation, or their demolition, usually furnishes a history. After all, the Bible yields the noblest subjects: I have never seen the first Sacrifice (by ADAM), the first Birth (of CAIN,) the first Death (of ABEL), in Landscape; the Deluge, indeed, I have seen: POUSSIN's Deluge is noble; the Finding of MOSES is common; but accurate attention to the nature of the country where he was found, is not common: the Flight into Egypt is frequent, as is the Repose in Egypt, but many of these as Landscape subjects, are below criticism. These subjects are
often

often painted as histories (usually for churches), but the Shipwreck of PAUL, though as good a Landscape-marine storm as any other, is overlooked; the Whirlwind of ELIJAH in the mount, that which removed him from earth, are good Landscape incidents: the giving of the Law is tremendous, the story of BOAZ and RUTH is charming, of DAVID and ABIGAIL interesting, the Transfiguration is sublime, and, in short, with some intention to find, and some invention to adapt, and execute them, these well-known occurrences add additional interest to the most interesting Landscapes.

Great care must be taken to proportion figures to the Landscape; if they are too large, they weaken other parts of the piece; if too small, being always regarded as a kind of scale, the Landscape becomes gigantic. It is more usual, and less hurtful, to represent them small rather than large; but let them always be touched with vigour and spirit; placed where they may seem of most consequence, as well as most *a propos*; and be coloured with vivacity, but not so as to disturb the general union of the piece. Since figures, by their variety, their movement, and bustle, are naturally attended to with pleasure, it is not adviseable to be sparing of them, under proper restriction, if the subject permits their introduction.

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The DIVISIONS *of* a LANDSCAPE.

A LANDSCAPE, as a picture, may be divided, I apprehend, with propriety, into four parts; *first*, the SKY and its appendages; *secondly*, the DISTANCES; *thirdly*, the MIDDLE DISTANCE, or OFFSCAPE; and *fourthly*, the FRONT of the picture. A few remarks on the different requisites of these divisions will, I hope, enable us to form a pretty just and applicable estimate of the treatment proper to each.

The SKY is that immense canopy, which, extended all around us, is perpetually within our notice, and constantly forms a part of that picture which Nature exhibits to our inspection. Being originally intended for this purpose, it is happily adapted by sobriety and moderation of colour, to be surveyed without pain; and occasions no indisposition to the organs of sight. Had it been a glaring yellow, or a fiery red, we could not long have borne to inspect it; had it been a sombre brown, or melancholy black, farewell the cheerfulness of human life. This observation may be proved every day, since every day Nature suffers not the brilliancy of the more vivid colours to continue longer

longer than necessary; and moderates the gloom of night by the tranquil radiations of innumerable stars. The most prevalent and constant colours in Nature may be denominated the *demi-tints*: not white, it is too powerful; not black, it is too mournful; but the delicate and simple blue; the lively, but not immodest green.

I shall not here endeavour to account for the azure colour of the sky; though well aware that philosophy has, in many cases, an intimate connection with painting, and renders many services elsewhere sought in vain. I content myself with hinting at this connection, and recommending becoming attention to it. We formerly hinted, and now repeat, that according to the various parts of the globe, the principles of Landscape require accommodation. This is too obvious, to need enforcement.

In some latitudes, the article which at present engages our attention, (the sky) is blue throughout; and even at the horizon is little changed in its tint: but in a climate so moist as this, the quantity of vapours which are constantly rising, falling, or floating, interposed between us and the horizon, has very sensible power and effect. They *whiten* the colour of the sky adjacent to the horizon; so that, at its apparent union with the circumference of the earth, it possesses a much greater share of white than of blue; and this in proportion to

the humidity of the air, or to the particular situation from whence we inspect it: on the contrary, the drier, purer, and less vaporated the air is, the more it retains its native blue.

But, beside that this gradation of blueness in the sky is a considerable object of attention to an Artist, the sky affords in the infinite variety of its CLOUDS—in their forms—and colours, a very extensive scene for observation. Sometimes, as it were, heavy laden, and scarce able to remain in the air, they appear like solid masses of vaporous condensation; their skirts appear *hard* against their neighbours around them, and they assume the approximating colour of a heavy grey. Sometimes they seem truly the fleecy clouds, wanton in every imaginary shape, and float in transparent thinness: at other times, they speckle the heavens, and distribute themselves in airy films throughout the celestial expanse. The motions too of clouds occasion a thousand compositions of one against others; and, as they are at different heights, and often pursue different courses, they introduce an infinite variety into the moving picture.

Nor less extensive is the range of variegated colours, which are reflected from every quarter on the wandering clouds: blues and greys in every mixture; reds, from a slight tinge to a threatening scarlet; sometimes a union of both, in a heavy purple; sometimes the lively yellow decorates their edges,
and

and brilliant with resplendent gold, they reflect the vivacity of the heavenly orb with almost equal brightness.

We now consider the second division into which we distributed a Landscape:—its DISTANCES. On this part of our subject, we notice the evident diminution of objects, in size and dimension, as also in force and colour, their approximation of tints to each other, by means of the air which discolours all, and imparts a blueness to the extremes of distance. Parts most elevated, we observe, are more distinctly visible than those beneath, since the vapours which surround them are most abundant near the earth: we observe too the indistinctness of their parts, the melting of intervals into each other, so as to lose the extent of separation between them; and the artifice of nature, by which we are enabled to perceive them. As the sky is the source of light, it has very great influence on the distances; in many cases imparting its own light to them, and tinging them with its own colour. As the distances are usually in, or near, the center of a picture, they should never be heavy, nor should they be dark, unless it be necessary to keep them down, and to moderate them, in order to assist the splendour of some more principal and favourite part of the composition, which is necessarily predominant, as being most interesting to a
spectator.

spectator. Least of all, should they, by the hardness of their outlines, appear as if pasted on the picture, or, as if placed there by mischance; since, if the distances do not seem to retire, in vain may the other parts of a picture be charming.

In advancing from the extremes of a prospect to the front from whence we survey it, we observe a considerable portion which is neither distance, nor front; neither indistinct, nor palpable; not confused, nor yet *made out*: under the term OFF-SCAPE we shall bestow a few remarks on this medium-distance; which forms our third division.

In proportion to the nearness of objects to our view, they become more sensible and intelligible; we more readily distinguish their parts, and better discern their combinations: it may therefore happen, that in the nature of an Artist's composition, it may be requisite to enrich this part with more than ordinary attention, while the front is kept broad, and without that decoration which it usually challenges. He may, without offence, conduct the eye to this part principally, and spread here his most captivating lights, his most harmonious and brilliant colours: he may adorn it with stately trees, whose groups would be impervious near at hand, and conduct the capacious river, whose
streams

streams would occupy too much space in front: he may here introduce objects, whose magnitude, if near, would be injurious, whose disposition, or whose parts, would be too *choquant*, or disagreeable; but let him ever remember, that Keeping must regulate the whole; nor let him, (as I have seen represented) place his hares running and frisking, at a distance where oxen would appear but hares; much less distinguish his insects, place them on plants of which they are peculiarly fond, and shew the parts and members by which they are arranged in classes.

The FRONT, or FORE-GROUND of a picture, generally affords most occasion for finishing, and particularity; for here a spectator may well expect to distinguish one kind of tree from another, and one kind of cattle from another; here may an Artist exhibit his skill, in the truth and facility of his pencil, in the lightness and appropriation of his touch: but let him keep it modest; no glare, nor unbecoming levity; no frivolity, nor embroidery; let him adjust part to part with discretion, and parts to the whole with prudence: always contriving to preserve in front a breadth and majesty, which suffers no intrusion of slender streaks, nor false lights, nor favourite herbage; to distinguish which, objects of greater importance must be sacrificed.

No. VIII.

A a

ACCIDENTS

ACCIDENTS *of* LANDSCAPE.

I HAVE thought that the term ACCIDENT, has hitherto been taken in a sense too restricted, being generally applied to diversity of lights and shadows, as caused by flying clouds, or other non-permanent objects of a like kind, but I rather wish to consider it now as including effects arising from non-permanent objects in general. To explain this, I say the dawn of day is a transitory and fugitive picturesque effect, which *may* be clear and brilliant, or grey and hazy, or cloudy and obscure: *i. e.* it *may* accidentally be either one or other. Moreover, the phenomena which Nature from time to time exhibits, as they may or may not happen, seem to me properly classed among accidents: a shower, a storm, a rainbow, has each its peculiar effect, and is attended by peculiar accompaniments: the seasons of the year, as they differ from each other, and impart to the same objects very different appearances, might be properly, I apprehend, included under this division.

Accidents of light and shadow, are usually caused by flying clouds, whose forms and density being reducible to no fixed principles, the effects they produce

duce are varied beyond calculation: these effects Art seizes, and applies to her own purposes. As light is what sets off and shews an object to advantage, it must be preserved and even embellished on such an object; this can only be effected, by lowering, obscuring, or concealing parts around it, in such degrees that, instead of disputing with it in brilliancy, they shall rather contrast it. If we suppose this object on the front of the picture, the middle distance, and of course, the further distance, is kept moderate, perhaps gloomy: if we suppose it removed further into the picture, then the front-ground is moderated, and divested of whatever might intrude on the spectator's eye, and prejudice the object intended to be principal. Now, as the method of effecting this must be submitted to the Artist, prudence forbids him from employing any direct and predeterminate forms of shadow, unless they can be justified by probability at least, if not by veracity. The shadow of a building, if no building be near, would be a direct falsity; the shadow of a rock, unless such rock existed, would be the same. This principle is not confined to positive views: though the landscape be ideal, the nature of the scite represented is equally subject to its power. If the scene be wild heath, whence can originate the shadow of a house?

house? if it be the flat sandy shore of a river, whence the shadow of a rock? But the shadows of clouds, as being of all forms are of no form, and clouds being thicker or thinner, their shadows are blacker or paler, and variable to any degree of strength required by the Artist. This is further augmented by the choice of objects, and varied by placing those of a dark (or light) hue in the front, or further distant, where, combined with judicious accompaniments, they may best answer the Artist's purpose.

It must be owned that perpetual recourse to this artifice is no proof of superior genius; for like all others, when it appears to be the result of contrivance, not of nature and chance, it yields to a spectator little pleasure; and this appearance it acquires by too frequent introduction. Some of the best Landscape-Painters have almost banished this artifice from their works, or very rarely admitted it; and none are *obliged* to use it who understand their art thoroughly.

It is impossible that language should accurately and adequately describe effects of Nature: words are neither so determinate in their meaning, as to exclude the danger of suggesting more than one sense; nor so relative to colorific combinations, as to speak to the mind what at a glance is beheld by the eye.

All

All that is possible to effect by precept is, to direct the inspector to some of those more usual and striking particulars, an acquaintance with which may lead to the intelligent appropriation of others.

A description of MORNING has ever been among the favourite themes of Poetry; and many pretty quotations might be introduced on the subject; but the reasoning adopted above is conclusive against their validity: ocular inspection is alone to be trusted to in the imitative Arts. It may be sufficient therefore to hint at the gradual conversion of the darkness of night into a lesser degree of obscurity, by the first dawn in the east; which, glimmering in the sky, after a manner enlightens *that*, some time before it enables us to distinguish objects on the earth: the clouds are first varied in colour, from black to purple or grey, often cold and heavy. As morning is usually ushered in by a breeze, the clouds have correspondently some motion among them, and are in a degree thinned by it. If the sun rise without clouds, the breeze is sensible, only, or principally, by an agitation it occasions among the trees. As this breeze declines, Morning assumes a stillness which has it's share of solemnity, augmented by the uncertain ill-defined light and shadow of objects; the utter indistinctness of remote objects, and the all-enveloping greyness of the scene. As the sun ad-

No. VIII.

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vances the sky and the clouds become tinged with the most glorious colours, reddish, purple, orange, yellow, white, and these being reflected on the earth, the enlightened parts of objects are slightly tinged with correspondent colours, while the unenlightened parts retain much of that greyish hue which the whole lately exhibited. At this time, the vapours descended during night being exhaled by a small degree of warmth, begin to rise, first from pools and stagnant water, then from lower grounds, and vegetation, and these vapours confusing and blending all things where they prevail, and being of no decisive colour, they contribute to maintain the general greyness of the scene. These ultimately form clouds: I have seen them in the course of a couple of hours raised in the sky, and afterwards serving as a canopy from the sun, or descending in abundant showers.

As Morning advances to NOON, I am not aware of any peculiarity which marks the hours, except the elevation of the sun: but as the heat of the sun increases, animals, and occupations of mankind, may indicate the intensity of *heat* attendant on Noon: the general glow of the scenery, the breadth of light, imparting no longer a greyness but yellowishness to objects, the paucity of shade, the clearness and sharpness of objects, every *minutia* being distinct, and the forms

forms of their shadows, accurately correspondent, even leaf for leaf of a plant or a tree, seem to be expressive accompaniments of Noon.

EVENING partakes much of the principles of Morning: it changes the glare of mid-day into soberness and moderation; it is clearer than morning, for the vapours usually do not descend so *soon* (meaning relative to the angle of the solar station) as they rise in a morning, the warmth of the air maintaining them buoyant for a time. The same cause, I suppose, spreads somewhat more of the orange tint over the lights of objects, and renders it more sensible; moreover, the air being replete with light, probably, prevents much of that blackness which accompanies early morning. Evening is not upon the whole so dim as Morning, until at least it advances pretty forward toward Night. As to the length of shadows, and their general appearances they are intirely the same in both, and depend on other principles.

After all that can be said with intention to distinguish between Evening and Morning (and these only are liable to be confounded, for Noon and Night distinguish themselves) Genius will find full exercise for its wit, in the application of those thoughts, occurrences, and accompaniments, which may be applied to determine the subject. Natural Philosophy may furnish some: we never see the
star

Venus to the right of the sun, (*i. e.* rising *before* him) in an evening: nor to the left of the sun, (*i. e.* setting *after* him) in a morning: to place this star therefore *high* in the heavens preceding the faint traces of the solar light, is a positive appendage of morning. The same principle applies to the moon; which, being always enlightened on that side next the sun, when *new* the crescent is illuminated on the *right* side, and is at no very great distance from the horizon, this is Evening. The contrary is Morning; *i. e.* the crescent is illuminated on the left side. Animals may furnish some additional indications: the bat flies only in an evening, the cock is stirring early in the morning, but goes to roost soon in the evening; this is true of birds in general.—Are not plants which have sustained the heat of the day less vigorous, and their leaves more flaccid in the evening, but firmer in the morning? Some plants close in the evening and open in the morning. As to the occupations of mankind, they must be well studied, well marked, and well applied, under these circumstances they contribute much to express and determine the times of the day.

Since the principles of Philosophy as well as observation, assure us of the truth of these remarks in respect to the appearances of the moon and of Venus, they should be attended to by Engravers, &c. when treating such subjects;
since

since in vain may a Painter have introduced them as marks of time, if they are *reversed* in the prints engraved from his pictures, and distributed to the world.

NIGHT is so determinately marked by Nature, that rules or suggestions are in a manner superseded; without light objects are invisible, therefore light of some kind or other Art must have; the brightest star-light that ever was, though highly delighting to the mind, and beautiful to the eye, furnishes no light for the purposes of Art; being universally spread and diffused, and offering no center or body of light, nor yielding sufficient light to be collected, and distributed to specific objects near the eye, this kind of night must be relinquished to Astronomers. Moon-light is the study of Landscape: and this is so strongly contrasted with any, and every, kind of day-light, and has such peculiar and appropriate beauties, that Art studies it with pleasure. The general cautions to be adopted in respect of it are, to place the moon well in the picture, to mark the time of her period carefully, and very carefully to proportion to that period the quantity of light she yields. It is not uncommon to see a crescent placed in mid-heaven, and almost emulating the sun in splendor; but what says Nature to this? The article of reflections by moon-light, which being highly pleasing, are frequently introduced, requires no little jealousy; also great accuracy

of degradation, according to distance. The general whiteness of the moon's light is proverbially silvery, and though shadows by moon-light are of necessity cool, care should prevent too-prevailing coldness. The size and colour of both sun and moon at the horizon, differs greatly from that of their meridian station: even their forms are altered by the vapours through which they are seen. It may be thought trivial to remark that the line of shadow of the half-moon, as having a constant reference to the ecliptic varies with the seasons of the year.

The SEASONS are, I think, properly reckoned among the Accidents of Landscape; and happily, they furnish much more distinguishing peculiarities than some we have mentioned. As the progress of Nature is more important, it is more strongly marked, and becomes proportionately important in the studies of Art. The seasons in various climates differ, according to the peculiarities and manners of the climate. Sir WILLIAM JONES tells us of the *six* Indian Seasons which he names: four Seasons are usually noted in Europe; three Seasons are all felt in Judea, or Egypt; and two Seasons (the rainy and the fair weather) in countries subject to the periodical rains. It is evident, that this diversity implies equal diversity in the appearances of natural objects. Where a sudden variation of wind exchanges in a few days, atmospherical humidity for
fultry

fultry heats, Art has little opportunity for studying the beauties of Spring; but where the interval between winter frosts and summer suns is considerable, the observable gradation of change in trees and plants, in meadows and fields, is subject to the inspection, and representation of Art. Whoever has attended to this gradation, has noticed, the trees from seeming deadness to shoot out numberless buds and buttons, variegating their yet leafless branches with a tint of reddish or yellowish hue, which buds, expanding, shoot out yellow-green points increasing to leaves. Young plants, or parts of trees, &c. which are afterwards to become green, usually, are at first, very pale, and acquire their full colour only by time: so far then as these are concerned in producing the idea of Spring, a light yellow greenness is one characteristic: that this has many shades is certain: the first greenness of a corn-field differs from that of many kinds of trees, as both trees and corn according to their kinds differ from each other: nevertheless, this tint of verdure may be justly reckoned among indications of Spring. I think I have observed a difference in the seemingly more humid state of the atmosphere in Spring than in other Seasons, but this is somewhat equivocal, and not easily described. Natural History assists in describing this Season, according to the animals which breed in it. While the proverb is just, "one Swallow
low

low makes no Summer," we are sure that to represent a number of swallows in Spring, must be premature, but as many animals have young about this time, to introduce them contributes to mark this Season; there is usually, also, in our country, a mildness in the sun's rays which is highly pleasing; insomuch that it is no sin against probability (as in Summer it would be) to represent animals of all sorts enjoying even his meridian beams. Spring is the parent of flowers; and highly favourable to profuse, though perhaps short-lived, vegetation. As to the employments of mankind, they are in Spring sufficiently numerous to afford ample choice; therefore need not here to be particularized.

SUMMER is more dry than Spring: in consequence, many vernal productions of which water is the chief principle are now decaying, while others of more exalted juice or firmer nature are ripening apace. In countries where the vine flourishes, the vintage is regarded as Autumn, and corn is said to be cut in Summer; but in England, we have no vintage, and corn is gathered in Autumn. Fruits belong to Summer: Summer has perfected those shady groves which in Spring were but forming; not that it has augmented the number of their leaves, but their size, in advancing to maturity: as this Season closes, the augmented deep green of the trees hints at approaching brownness:

the corn, &c. yet unripe, is verging from greenness to yellow; the insect tribes are multiplied, consequently their food is abundant, and their enemies are active and numerous.

Philosophy informs us, that the sun is *low* in the heavens in Winter; consequently, the ground shadows of objects are long, and extend far: in Summer, on the contrary, he is *high* in the heavens, and especially about noon no long shadow is perceivable: this remark has its use, and is obvious to all. The contrary is to be observed of the moon.

In this climate Nature has distinctly marked AUTUMN: there is a fervour, a glow, visible throughout the whole of its Landscape scenery, which is too evident to need description; the groves, arrived at maturity, exhibit symptoms that maturity is not permanent, but verges toward decay: their greenness becomes brown, the meadows seem parched, the corn, &c. ripened, claims now the sickle, and the joys of harvest accompany this Season. As all kind of grain, and other productions, do not come to perfection together, Autumn has several parts according to the order of such maturity, and after they are mostly gathered, there is usually an interval of fine weather before Winter. As heat

No. IX.

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is among the characteristics of Autumn, shade is desirable to all creatures capable of seeking it.

WINTER strips the trees of their leaves, and lays bare the branches, by this circumstance favouring the studies of that Artist who wishes to know the dissimilar directions of their branches: for, as no two kinds of trees are alike in form, direction, and manner of shooting, now is a good time to know wherein they differ. This Season is marked by severity, the atmosphere pours down from its heavy clouds torrents of rain, and thick and long continued showers of snow, and the waters are by frost consolidated into ice. So far as regards Landscape, the atmosphere and its meteors are the chief objects of study, the darkness of the night, the haziness of the day, the mists and fogs during the day, hoar frost, &c. &c. are so many accompaniments of Winter. The sun's rays are less powerful than in former seasons: while the moon's are brighter.

The occupations of men and animals are, as much as may be, within doors; at least under shelter from the surrounding inclemencies.

As there is no possibility of studying these effects, unless by repeated examinations of Nature, and natural objects, it is vain to attempt their description to any great degree of accuracy; and it would be labour lost, to endeavour
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by rules to direct their application or introduction, which, after all that can possibly be said, must be left to the genius and judgment of an Artist. Nature is so various, and the requisitions of Art so indeterminate, and so multiplied, that what may be highly adviseable in some cases, may be very injurious in others, unless accommodated with dexterity; as being a general rule applied to a specific instance.

Among the Accidents of Landscape certainly we ought to reckon those phenomena which from time to time Nature offers to our inspection: such as the Rainbow, and its relatives, the Halo round the Moon, the Iris, the White Circle, the Aurora Borealis, and other lights. And why not Eclipses? Also Fogs, Mists, and other Exalations? These kinds of objects, well introduced, are extremely pleasing, and are sure to embellish a picture wherein they appear. Mr. WRIGHT of Derby has distinguished himself greatly in this respect; and it must be acknowledged that the truth and nature of his imitations have added prodigiously to the value of his performances. I should like to see a competent idea of a Volcano, near, and remote, (this Mr. W. has accomplished); of a Hurricane in the West Indies, as distinct from an ordinary storm; of a Water-spout, accurately represented; of a Typhon (Tuffoon) in the Japanese Seas; of the
Samiel

Samiel or purple Hot Wind of Arabia; of the Whirlpool, called the Maelstrom, on the coast of Norway; and of many other curious phenomena, which introduced into correspondent and accurate Landscapes, would determine the character of the composition, and furnish triumphs for the imitative Arts. It is true, these are strictly subjects of Natural Philosophy, but as they are objects of vision, they are certainly objects of imitation; and where is the harm, if they at once interest, and instruct, the spectator? It is not in my power to describe what I have never seen; the distant and foreign phenomena, therefore, I shall pass, with the expression of my wishes: those which occur in our native land may engage a few words, by way of exciting the attention of Artists, and directing the choice of patrons of Art.

The RAINBOW is never seen but when the sun shines on falling drops of rain; usually at some distance from the spectator, who must be situated at a suitable angle to view it: it is most lively, when the cloud which yields the rain, or one behind it, is very black; then, if the sun be brilliant, there is not only the Rainbow, but a secondary bow, or what is frequently called the *water-gall*; it is evident that to be able to introduce the sun's light contrasted by deep dark clouds, furnishes an admirable opportunity for producing a striking effect.

Notwith-

Notwithstanding this advantage, the circumstance is seldom embraced; and yet it is well known the Rainbow is no rarity, but in spring is frequent, and in summer is not uncommon. But observe, that in mid-summer, during some weeks, there can be no Rainbow *at noon*: the situation of the sun forbidding its visibility. But the Rainbow is not always generated, or attended by dark clouds; it often appears, when a dissolving cloud, passing, contributes to the cheerfulness of the sky, and then only a partial bow is seen: but whenever this splendid sight occurs, it forms an interesting and sublime object.

The Lunar HALO, in a sense, holds the place by night, of the Rainbow by day; this is usually brightest and most frequent in winter; partly, perhaps, because the moon is then most splendid, as because the clouds wherein it is formed are composed of principles best adapted to its production. This phenomena I have seen several nights successively; and why should it not attract attention, as well in Art, as in Nature?

The Lunar IRIS is more rare: a sight of it is partly an instance of good fortune; it follows, that it is more difficult of study, but not that it is less interesting when represented.

No. IX.

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The White CIRCLE, or Wheel, is common enough in London; as its principles seem to be mists which occupy the lower regions of the air (whose greater or less elevation determine its size) or scarcely-formed clouds, it can hardly be rare wherever mists are frequent.

As the AURORA BOREALIS commonly attracts the notice of the gazing crowd, and sometimes produces effects surprisingly beautiful, it is somewhat wonderful that hitherto Art has neglected it: that it is best seen in a dark night is certain, but that sometimes in the dusk of the evening, and by moonlight, it will be very vivid, is certain also.

I do not know that I ever saw a picture representing an ECLIPSE of the Sun; yet as Eclipses happen at all times of the day, and at all times of the year, they become arbitrary, and certainly might vary a composition to great advantage. There is a kind of sickliness and paleness of light during an Eclipse, which though not sufficient to alarm or to attract a casual spectator, yet is favorable to the Art that has skill to employ it advantageously: no doubt it would require a happy distribution of clouds, &c. to contribute to distinct expression, but this would be overcome by a little patient observation.

Fogs

FOGS, and MISTS, I have seen attempted, and with more or less success; the best have, in my mind, left room for improvement, while the worst have had something rather interesting than otherwise.

In regard to the principles of these accidents, it is evident, that each has its own principles, and that all must be studied from Nature: the general rules are, naturally, to attend to the seasons when such occurrences are most common; to the composition of the picture, so that distinctness and perspicuity may not suffer, nor an air of frivolity spoil the performance by introducing a gaudy effect; to the keeping necessary according to Art; and to the general variety, fidelity, and result of the whole.

STORMS and TEMPESTS, as well on land as on water, are among the favourite introductions of Landscape: they require a vivacity and animation which when well imitated is extremely striking. A Land-Storm offers the rudiments of great effect;—in the darkness of its clouds, and the splendor of its lightning, and the parts it illuminates. In representing lightning, care should be taken that its form and course be natural; if its consequences be introduced, (such as setting a place on fire) that they do not appear *before* the flash strikes the place so visited, and that the fire be not arrived at any great height while
the

the flash continues visible; these errors are but too common: the first is an absurdity, the latter in moderation is a liberty, but immoderate is a falsity. Care should be taken to maintain an uniformity of general expression throughout the piece: the clouds must drive the same way: also the trees, and the waters, the smoke, linen hanging to dry, the drapery of figures, &c.

A SEA-STORM is tremendous indeed! though a violent wind may be dreadful on land, yet the danger is less than at sea: the mighty waves rolling and distressing the noblest vessels, covering them with foam, and almost hiding them from sight, is a spectacle more affecting than a Land-Storm offers. I have seen many good representations of these subjects, and their usual ideas are not uncommon.

STORMS may be divided into three periods of time: advancing, raging, abating:—the first becomes interesting by the obscuration of the light, and progress of gloomy clouds, fraught with devastation: the contrast of the remaining light with increasing darkness is a source of much attraction. The general expectation of all intelligent beings, I had almost said of every individual existence, (for both trees and plants await a coming storm, and certain kinds of plants absolutely close their leaves, and shut themselves up) at this period affords

affords a most solemn light, and this is augmented by the mistiness and indecision of objects, especially of those somewhat removed, and enveloped in the coming storm.

A Storm while raging, requires dextrous management of light, a happy choice of objects, and much good thinking, to entitle it to attention: for this subject having been long favorite to the pencil, without some energy of sentiment, it will be said one Storm is but another repeated.

The abatement of a Storm is interesting, *inversely* from its advancing; the light of day augments, and furnishes opportunity for whatever piquancy the Artist chooses: it diversifies the scene, and is a very powerful agent on the spectator's mind, in the hand of a capable master. The effects of the Storm, such as broken trees, plants overloaded with rain, inundations of water, &c. and, in Sea Views, shipwreck, passengers saved with difficulty, half dead; the agitation of the waves not yet subsided, and numerous other circumstances, strongly express this period of Storm.

Of the METHODS of STUDY.

THIS division of our subject is intended to relate to the observation of Nature, by those who wish an intimate acquaintance with her. An imitative Art must have constant recourse to the objects of imitation; but as these are too extensive, too cumbersome, and their effects too fleeting, to be brought to the Artist in his closet, the Artist is under a necessity of going out to them, and treasuring his observations for future service. It is true, that a well situated mansion has perpetual Landscapes in view from its windows, and without venturing abroad, the effects of passing clouds, their forms, and motions, may be studied within doors; so may some effects of light, glancing on the objects around, but, beside that this scene is ever the same, and the objects unvaried, there are yet more striking effects, differently combined, more piquant, or more magnificent, to be seen elsewhere. All kinds of plants do not grow under the inspection of one window, or of one house; all kinds of scites do not compose the Picture which appears from one situation; it is therefore necessary that an Artist visit other scenes, study other trees, plants, verdure and buildings,

ings, other water, other traffic, and their various accompaniments and compositions.

Painters usually denominate STUDIES, those sketches, copies, hints, or *memoranda*, which they gather from Nature, whatever they be, Figures, Heads, Hands, Feet, Draperies, Animals, Mountains, Trees, Plants, Flowers, Fruits, or any other articles which they may occasionally introduce in their works: Their use is, to refresh the memory in point of accurate representation, and to contribute that Fidelity of which otherwise their Imitations would be destitute. Nature is inexhaustible: an Artist cannot study without discovering something new, perceiving something in a clearer light than he ever did before, or fortifying his memory so that hereafter he should be better able to represent that object.

Nothing is more adviseable than ORDER in study, and order in preserving studies after they are made; for it signifies little to have procured the finest original from Nature, if when wanted it is not to be found. On this subject many Artists are extremely careless, but surely they are blameable in being so: since a similar occasion to that which now requires the study may return, and then their present labour must be repeated, perhaps under circumstances of less advantage.

It is evident that the component parts of a Picture may each require distinct and careful study: the SKY for instance;—in a morning—at noon—in the evening—at night: the distant or horizontal part of the sky,—the medium distant—that over head;—the tint of the blue, in these parts, respectively, as more or less vaporated, and blended, or pure and distinct: the forms of clouds, their colours, the composition of one against others, their manner of moving, &c. &c. and the manner of light breaking through them, or reflecting on them.

In studying TREES, several of the same sort should be separately studied, and the general character of each noted;—in its trunk—its branches—its foliage; their sizes, and proportions, their colours, their bearings to each other, their lights and shadows; their general habits, and various states—young, or old—shooting leaves, or dropping them. These are distinct particulars in the same sort of Tree.

Observe also, the several SORTS OF TREES; their appearances as they grow together; how they relieve each other; how they differ from each other; how they appear against a light sky, against a dark body, against an earthen bank, against a brick wall, &c. &c. Observe the situations, soils, and exposures, which

which they *naturally* delight in, and note their most advantageous appearance in groups, distant or at hand, &c.

Observe, the several sorts of PLANTS; near what trees they naturally grow; their proportions; that of their leaves, their manner of spreading their leaves, the seasons when they flourish, or when they decay; how their colours best agree with their neighbours, how they are varied by light, and whatever other particularities come within observation.

In studying ROCKS, observe their various strata, in their order, and appearance; the effects of light, darkening some parts, enlightening others; observe their forms, and how they compose with objects around them; observe the plants they yield, and if water be found among them, observe its appearance, its course, and its effect as combined with the surrounding projections, recesses, &c.

WATER is varied by reflections of the sky, and clouds, of objects on its banks, by the colour of the lands through which it passes, by the motion it derives from the wind, and from many other causes which agitate or diversify its surface; the transparency of water, which differs according to circumstances, and on which the light has great influence, should be carefully regarded.

No, X.

G g

BUILDINGS,

BUILDINGS are infinitely various: observe their colours, their lights and shadows, and the *broad effects* of light which they occasionally present. Observe, their effect, when among trees of various kinds, when on the level green, when against a sky, and when among others of their own kind. Observe, the differences of thatch, tiles, slate, stone, bricks, mortar, wood, clay, and every kind of materials.

Observe also, in general, the accompaniments of these and other subjects: In a park, or an embellished residence, there are many ornamental circumstances, lodges, pillars, temples, perhaps,—or the necessary appurtenances, styles, gates, &c. are better in form and materials, or in better order than in common fields.—In common fields the utensils appertaining to them require notice, ploughs, harrows, carts, &c. In towns, if a manufacture be carried on, consider its nature, and whether it may not be expressed; in villages, the same, or whatever is the usual employ of the inhabitants. Cottages and huts have commonly some attendants which denote the interest taken in them by their owners; and these, with whatever else they furnish, are very proper articles of remark and attention.

After being habituated to making these and similar reflections they will become

come perfectly easy, and pleasant: there remains yet one difficulty, which is, to select the noblest effects, and to prefer such only as are really preferable. To accomplish this is the office of Taste and Genius. Industry, however, may do much; the habit of noticing will be rewarded with the sight of many novel and beautiful effects, which escape common observation, these by degrees will direct and guide to a good choice: they will open the mind to circumstances calculated to interest and improve it, and this at least may be safely asserted,—if the habit of picturesque perception had no other reward than the spectacles of beauty which it beholds in Nature, where ignorance beholds nothing, that were sufficient payment for every trouble bestowed in acquiring it.

In making those designs which are called studies, different masters practise different methods: some carefully copy after Nature in the open fields, what pieces please them, without adding colours to their drawing. Others, absolutely paint what they want (so that at home they have merely to copy this original) sometimes on canvas, sometimes on strong paper, which, imbibing the colours, affords opportunity of putting colour upon colour. Both these modes require some little preparation, a box for colours, &c. and have the inconvenience of carrying these articles annexed to them, but for accuracy and permanent

permanent good effects none can exceed them. Certain painters lightly tint with water colours what objects they Design, to assist their memory, and certify their recollection; this mode is convenient, as all the materials may be carried in the pocket without incumbrance: while some there are, who trust entirely to memory, and after having studiously inspected the article they want, suppose they can carry it away sufficiently faithfully in their imagination.

It is not always that an Artist can repeatedly inspect the subject he studies; but when he enjoys this advantage, he is blameable if his works are not distinguished by veracity. At any rate, the table-book for rapid hints, is not to be forgotten; this, containing outlines of a subject, with notices, or marks of any kind, so they be but intelligible, for ascertaining the colours, &c. is of great use. There are many beautiful effects so transitory that they admit not of being copied: but if a sketch of them be made with a black-lead pencil, and just directions added, they may be reserved pretty faithfully for future service. To conclude these hints; an Artist should accustom his eye to see beauties however fleeting; these his memory will retain, more or less: but his hand also should be ready to take advantage of such instances, and to treasure them up in a permanent form, for future recurrence: beside this, where leisure and circumstances

stances permit more intimate acquaintance with, and more accurate imitation of, striking, and elegant objects, this should be esteemed a happiness and improved to the utmost; such industry being the most immediate and certain source of veracity, and sure to contribute greatly to the interest, to the excellence, and to the value of his future performances.

ADVISED COURSE *of* PRACTICAL STUDY.

AFTER proposing a course of PRINCIPLES, to direct the studies of those who incline to this elegant Art, what remains is, to direct the hand and eye in the application of them to PRACTICE.

Where any subject is liable to intricacy, simplicity and ease are peculiarly desirable in its first principles: to attempt too many things at once, is not the way to succeed in any of them; whereas by regular divisions into parts, and by attention to one part at one time, and that part offered in the simplest form, gradual improvement may enable the student to proceed with pleasure and advantage, till the whole is familiar, and level to his talents.

With this design, our first TEN Plates offer those necessary outlines, which cannot be too frequently repeated: it will seem strange to some persons, to be informed, that the Author values himself at least as much on these seemingly rough ideas, as on any part of this work; but the fact is so; and competent judges agree in its justice. The branches, &c. which begin these plates should be repeatedly copied with a pen (not a neat smooth pen, but a coarse, bold, one)

one) or with a pencil, or with chalk, in order to acquire a freedom and command of hand, and a readiness in expressing the courses of lines, branches, objects, &c. and of perceiving their relative bearings to each other. It is also to be observed, that though one way of laying the strokes of the chalk is undoubtedly most convenient, yet the strokes are in *some* of these examples laid *back-handed*, in order to accustom the learner to overcome that inconvenience when *necessity* admits of no other direction. As these sketches contain a great variety of subjects, whoever duly copies them can scarce fail of acquiring somewhat of masterly freedom in handling the pen or the chalk.

The SECOND series of Plates from 11 to 25 are simple and pleasing rural subjects; studies from Nature chiefly; and adapted to exhibit a combination of country objects.

Plates D, No. 11, and E, No. 12, are *tinted* to express the mode of drawing in Indian ink: copies from them, may either be left as the Plates are, or be further finished, by being lightly tinted in colours, over the Indian ink. The sky and distances, which in the Plates are marked by lines, should be left in black lead pencil very lightly touched in; this is necessary to be attended to, because

because otherwise, the outlines will appear *hard* instead of tender, and will advance instead of receding.

No. 13 shews the effect of various kinds of trees, combined together, and relieved by buildings: these, in colours, have an admirable effect; and the observation and imitation of such instances in Nature cannot fail of applause.

No. 17. The general scene of this Picture is greatly diversified by the introduction of the fir-trees, whose rising lines gracefully contrast the level lines which prevail throughout.

No. 18, 19. These buildings, and the group of trees attached to them, are greatly enlivened by the figures and have been much admired.

No. 20. A kind of hazy sunshine, somewhat of a gloom spreads over the whole Piece, yet without materially depriving it of light in any part.

No. 21. An effect allied to that of morning; the scene extremely simple, enriched by the great tree, to much advantage.

No. 22. A much more early morning than the foregoing; and occupied accordingly, by hunters; the scene a wild heath.

No. 23, 24, SHOOTING. These Plates add very much to the variety of the collection;

collection; that they are faithful copies of English Nature, is evident at a glance.

No. 25. As I have observed that many persons are greatly deficient in their management of REFLECTION, though its principles be greatly easy, I have thought it proper, by means of this plate, to state so much of those principles as are commonly required. In order to procure the reflections of objects, first determine the *seat* of such objects on the plane of the reflective medium: then *invert* their perpendicular lines so much *below* the line of their station on that plane, as they appear *above* it; this gives their just lengths. For their horizontal lines, rule them to the same points as their originals are ruled to. *Example*; *a*, is the counterpart or Reflection of A; but B has no reflection, because there is no water below it. *d*, is the counterpart of D; but in this Reflection we see, as it were, *under* the eaves of the roof, as is clear on inspection: 1 is reflected at 2, and 3 reflected at 4; *e* is the reflection of E. All these objects are supposed to be seated on the black line: and all their horizontal lines are ruled to C, because their originals are ruled to that point.

No. 26, 27, 28, 29. Are scenes pretty much composed of water; which in these views is seen under very different aspects—as agitated by wind—by a fall—by

No. XI.

I i

its

its natural course, and impediments—or quite still and quiet. The bold and free handling of the trees on the right-hand in the view of the BRIDGE deserves notice; as does the serenity of the morning effect of SNOWDON.

No. 30. This SECOND Plate of SNOWDON attempts to shew its “cloud cap’d brow:” the scene is wild, but varied by some vegetation, and the dim view of the mountain is highly characteristic.

No. 31. Of a very different appearance is the bleak barren top of ETNA, whose fiery crater is strongly contrasted by abiding snows: the general blackness of its aspect, its waste, desart, look, is in perfect unison to the remnants of a demolished building. As a very strong wind always reigns in these elevated regions, the Artist has expressed it, by the driving of the columns of flame and smoke, by the agitation of the garments of the figures, and the difficulty they find to secure them; they seem also trembling with cold, while enjoying the view of very distant objects.

No. 32. Altogether different from any of the former is this view of the PEAKE; which though in itself barren enough, yet is rather solemn than gloomy; and by means of its accompaniments, which demonstrate the attention of taste, and the labours of industry, it becomes extremely interesting. It

is not so desolate, or forsaken, as those we have passed, but amid all its sterility has in aspect a nearer relation to the "cheerful haunts of men."

No 33. The PEAKE wanted water to render it complete; THIS Plate has prodigious masses of rock, rising very high, and floods of sparkling water, issuing from them: these afford a brilliancy, and animation, which in fact stands in little need of other accompaniments to render it lively.

No. 34. A Scene composed wholly of Trees: including a remarkable Object, itself covered also with Trees.

35. RUINS are in general apt to occasion an idea of gloominess and desolation; but this Picture is remarkably cheerful; the breadth of shadow which occupies the front ground, and the proximate part of the building, contributes greatly to the brilliancy of the light which strikes on the central objects; and as the part which casts the shadow appears well intitled so to do, the eye takes no offence at the circumstance. The brilliancy of the center parts is further heightened, by the plantation in the offscape, which also *contrasts* them, as exhibiting the effects of modern taste and attention.

No. 36, 37. Two pleasing Landscapes including VIEWS of GENTLEMEN'S SEATS:

SEATS: the first entirely occupied by objects which have been directed by the hand of elegance; the lawn here is smooth, the temple and the plantations extremely picturesque: the second shews more of the wildness of Nature, in less artificial order, and more free.

The former subjects are all represented by common light, or day-light; it was therefore thought proper to include an instance or two of EXTRAORDINARY LIGHT; and this the rather, because, perhaps, the principles of effect may in these be more open to inspection than in the former, especially as consisting in the union of light to light and shade to shade, thereby acquiring breadth. The haziness and mist of the ICE-FIELD appears at the first glance entirely distinct from the coolness, and obscurity of the MOON-LIGHT; and besides being interesting as a very remarkable object, this plate has the merit of being, so far as I am able to judge, a very faithful copy of Nature. The MOON-LIGHT attempts to shew the effect of *additional lights* when the chief luminary is beclouded, or its brightness diminished by that slight veil of haze which often accompanies the finest nights. The motion of the heavy clouds from which the moon is just liberated, and her peeping through a break in others somewhat

what lighter, is extremely natural: the relief of the objects enlightened by the fires, and their reflections, deserve notice; as well as the occupations selected as proper to the time, and to the scene.

The last TEN PLATES are a selection of the most curious, or striking, or elegant objects, which could be procured. Nothing can be more faithful than the two representations of VESUVIUS; nor more singular than their fire-light effect. In Plate I. the height of the column of fire, and the cloud of smoke shooting its lightning, is tremendous; and the lesser pillars of smoke, rising as from so many immense furnaces, give the most lively idea of the devastation they occasion: while the divided currents of lava, in apparent progress to the cultivated plains, are altogether terrifying. The reflection of the fire in the water, and the manner of its relieving the castle, deserves attention. In the second Plate the LAVA issuing from the chasm, its glittering effect on the stones, and trees, and its inclining course, are extremely singular.

N. B. To see these two subjects accurately the fire parts should be slightly tinted with vermillion.

42. The PYRAMIDS of Egypt, are instances of immense masses of fabric; they are in this view seen from a distance of not less than three miles.

No. XI.

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As the objects in the former Plate were too far off to be accurately inspected, though prodigious masses, in No. 43, we have given a nearer view of a subject, greatly allied in form, but by means of its accompaniments, very superior in composition, and effect: This Piece has but one uniform effort; it is not contrasted by plantations, or other lively objects, but is merely an assemblage of diversified Ruins; in consequence, it possesses a solitariness, which might seem inconsistent with its nearness to the gate of a great city. The contrast arising from the forms of the arches, &c. in the wall, with the lines of the pyramid, should not be overlooked.

No. 44. Shews the effect of a ROUND Object; and is an instance of rich simplicity; the parts of the whole being large, and, except under the gateway, solemn and undisturbed.

No. 45. The effect of a tall insulated Object: this pillar is one of the noblest objects of antiquity remaining.

No. 46. A rich Composition: there are in this Piece neither figures, nor actions, to render it lively; but this quality it obtains, from the vivacity of its lights. If the number of lesser objects which appear in it, could have been diminished, perhaps, its general effect might have been kept more still, and tranquil, without injury.

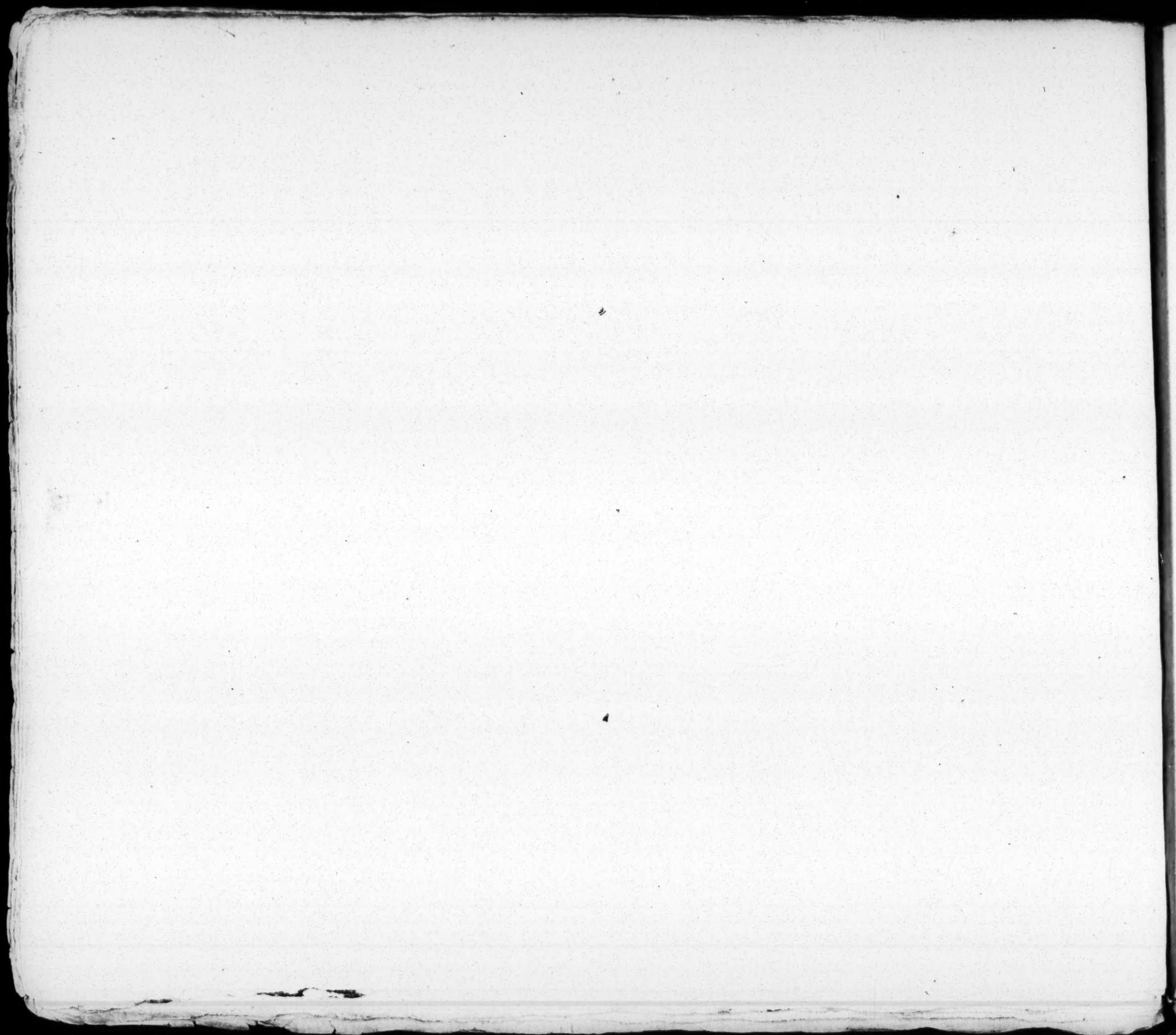
No.

No. 47. The Temple of FAUNUS : including Ruins of an Aqueduct.

No. 48. The Arch of TITUS. This shews the nature of such objects when seen very near ; its internal decoration exhibits the Triumph of Titus, and the Spoils of Jerusalem ; the Candlestick, Table, &c.

No. 49. The Arch of CONSTANTINE, is an instance, that it is not *always* necessary to set a full strong light on an object to be shewn ; where its parts are of a nature to admit of being shadowed, sometimes, a very pleasing effect may be gained by shewing them by reflected light ; and generally, the variety it promotes when introduced in a series, renders this mode of conducting such objects free to choice on just occasions.

No. 50. This is the most difficult subject in the Collection : whether we consider its general form (an oval), or its multiplicity of parts, or its condition, as exhibiting part standing, part in Ruins : the difficulty also of exhibiting the internal passages is not small ; nor that of massing the lights on objects so divided by arches and breaks. In fact, to combine distinctness of parts with generality of effect, always requires very diligent attention ; but in such extensive subjects as this, it is truly an arduous undertaking.



ERUPTION of MOUNT VESUVIUS. *Plates XL. and XLI.*

ON the 26th of October, 1751, a cleft was perceived a little below the summit of VESUVIUS, and a stream of ignited matter gushing from it like a river of flame; next day the appearance was quite tremendous, the inflamed torrent making a channel which impetuously continued its course among the fields, farms, and vineyards which lie betwixt the mountain and the sea; the channel which it has made is above 500 feet in breadth, and the sediment left in it is of sulphureous substance which dries into the hardness of a stone; it extended itself about five miles, and caused an incredible damage to the towns, villages, and houses thereabouts; there were felt several shocks of an earthquake in all the parts adjacent to the said mountain. The 10th of November the top of the mountain seemed to be all in a flame, and there proceeded from it abundance of sulphureous matter—all the wells near it were dried up. In the valley of CASTAGNO the sulphur and bitumen were heaped to the height of 27 feet.

COPY VERBATIM of the Inscription on the Back of the View of Vesuvius, No. I.

No. XI.

L I

Relation.

*Relation of the Course of the LAVA, that issued from Mount VESUVIUS, A. D. 1751.**By Father D. J. MARCA DE LA TORRE.**Correspondent of the Academy of Sciences.*

THE father relates, that he visited the mountain October 19, without perceiving the smallest signs of an approaching eruption; though in his ascent he reposed himself on the very spot from whence eight days afterwards issued a torrent of lava.

On *Saturday*, October, 23, in the evening, some shocks of an earthquake were felt at NAPLES, &c. accompanied by dreadful noises in the entrails of the mountain, which lasted several days. In the night of *Monday* 25th (or the morning of *Tuesday* 26th) issued from VESUVIUS, about half a mile below its summit, eastward, in the *Atrio del Cavallo*, a fluid mass like melted metal; one stream of which, descending the side of the mountain, inclining toward the *Torre del Greco*, ran through a valley, towards *Le Mauro*, a piece of ground covered with wood belonging to the prince d'OTTAJANO. On the 26th, at noon, it had run four miles, to the valley of FLUSCIO: Being arrived at a part where the valley is above thirty yards wide, it ran fifty feet of ground in five minutes: it was here, in front, at this time, little above two feet high, of a thick consistence, covered with pumice stones (which generally fall to the bottom as the LAVA advances) flints, earth, sand, parts of trees, and other adventitious substances.

When this LAVA is obstructed in its course, it turns aside; meeting with trees, it surrounds them, rises against them, and turns away; these trees subsist for some time, without apparent damage, but, that part of the trunk which is surrounded, being reduced to charcoal, they fall, and float on the surface; till being thoroughly dried, they kindle, and are consumed. Care is generally taken to cut the trees in all places where it is supposed the torrent may pass: but when their trunks are left, the LAVA sets them on fire; so that a flame is seen to issue, but not violently, from among the pumice-stones, and from other parts of its surface.

The LAVA in running makes a continual noise. A person may go before it, at the distance of ten or twelve feet.

The

The LAVA which was at one time only two feet and half high in front, and about 140 feet broad, by increase of matter from VESUVIUS, became three and half, and then four feet, high, and in 12 minutes ran above 100 feet of ground: then it became nearly seven feet high; having met with a space about 160 feet in breadth, it ran 100 feet in 16 minutes. About 8 o'clock in the evening, having run half a mile since noon, it precipitated itself into the valley of *Buonincontro*, about 70 feet deep, and above 40 wide. It did not fall like water, but like a soft paste, detached in different pieces: nor did it make an excessive noise in its fall. Having filled the whole valley, it continued its course, advancing towards a small village, in the territory of *Sta. Maria Saloni*; extending itself till near midnight, then contracting itself, and settling at the road leading to *Poggio Marino*. Its impetuosity was moderated by meeting here with a plain where it might extend its superficies; also, by the stones that had floated on its surface, falling continually from its anterior part, and rising some feet above its level, which greatly retarded its course; and as it cooled by degrees, its fluidity diminished, it became more consistent, and made slower progress. Where it stopped, the LAVA was in front, 1800 feet wide; in height 9, 10, or 12 feet, according to the elevation of the ground. It formed in its whole course a hill of matter as high as the poplars growing on the spot. The principal stream detached several little rivulets.

The mountain continued to emit LAVA from the opening for several days; with great quantities of very large black stones: these accessions, forced several parts of the almost settled LAVA to advance by different courses, nor was the whole finally stopped till near the end of November. In the night a sulphureous kind of flame, of short duration, was visible on the surface of the LAVA. When the LAVA was about to advance, the heaps of stones which preceded it, began to fall, and the fire to appear underneath. Some of the torrents of this eruption were kindled, and flamed throughout their course; others did not flame, but resembled melted metal. Also, from openings in the LAVA ran streams of matter upon the middle of the former half-cooled LAVA. Oct. 29. It rained: which formed a kind of crust over the LAVA. Nov. 16. VESUVIUS and the mountains around were entirely covered with snow, but the LAVA was not thereby cooled, for parts of it were in motion till Nov. 20.

VIEW of the PYRAMIDS near MEMPHIS in EGYPT.

THE principal pyramids are south-east of *Gize*, a village three hours voyage up the *Nile* from *Cairo*, and situated on the western shore. As it is believed that the city of *Memphis* was near this place, they are commonly called the pyramids of *Memphis*. On your arrival there you find four of the pyramids that deserve the greatest attention of the curious; for though there are seven or eight others in the neighbourhood, they are not to be compared with the former, especially as they have been almost entirely ruined. The four principal are nearly upon the same diagonal line, and about 400 paces distant from each other. Their four faces exactly correspond to the four cardinal points, the north, the south, the east, and the west. The two most northerly are the greatest, and have 500 feet perpendicular height, and according to Mr. *Greaves*, who measured the bottom of the first, it is exactly 693 *English* feet square; and therefore covers something more than eleven acres: the inclined plane is equal to the base, and the angles and base form an equilateral triangle. The number of steps has been very differently related; but they are between 207 and 212. These steps are from two feet and half to four feet high, and are broad in proportion to their height. But though the other Pyramids are much less, they have some particularities, that cause them to be examined and admired. It appears that the rock at the foot of the mountains not being every where level, has been smoothed by the chissel. This rocky plain is about 80 feet perpendicular above the level of the ground, that is always overflowed by the *Nile*, and is a league in circumference. Notwithstanding its being a continual rock, it is almost covered with a flying sand, brought thither by the wind from the adjacent high mountains: and in this sand is a great number of shells and petrified oysters; a thing the more surprizing, as this plain is never overflowed by the *Nile*, which besides has not throughout its whole course any shell-fish. In this quarter we also find those beautiful flint stones, which, on account of the singularity of their colours, are much more esteemed than agate, and of which snuff-boxes and handles for knives are made at *Cairo*.

The most northern of these great pyramids is the only one that is open; it is necessary to be very near it, in order to form a just idea of the extent of its enormous bulk. The external part is chiefly built of great square stones cut from the rock, which extends along the *Nile*, where to this day we see the caves from whence they have been taken. The size of these stones is not equal; but they have all the figure of a prism, that they may lie perfectly close together.



P L A T E XXIX.

View of SNOWDON from the LAKE of LLEWHELLIN. (No. I.)

THE distance from the extremity of this Lake to the highest peak of SNOWDON, is about two miles in a direct line, and three times that distance when you are conducted by a guide, through difficult goat-tracks, and over prodigious rocks:—it has every appearance of having been formerly a volcano. The fissures and perpendicular craigs that present themselves on every part of it, confirm the opinion. The distance from the spot whence our view was taken to Caernarvon is about 7 miles.

P L A T E XXX.

View of SNOWDON from the Road leading to BEDDKELERT. (No. II.)

THE spot from whence this View is taken was at one time of the utmost consequence, as it commanded a pass, and prevented any irruption into the vale of Caernarvon.—SNOWDON, formerly called by the ancient Britons *Eyri*, was the subject of theme of all the bards, during their times.

EXTRACT *from* PENNANT's TOUR to SNOWDON.

THE top of Snowdon, which by way of pre-eminence is styled Y WYDDEA or the *Conspicuous*, rises almost to a point, the mountain from hence seems propped by four vast buttresses; between which are four deep Cwms, or hollows: each, excepting one, had one or more lakes, lodged in its distant bottom. The nearest was Ffynnon Lâs, or The Green Well, lying immediately below us. The waters of Ffynnon Lâs, from this height, appeared black and unfathomable, and the edges quite green. From thence is a succession of bottoms, surrounded by the most lofty and rugged hills, the greatest part of whose sides are quite mural, and form the most magnificent amphitheatre in nature. The Wyddfa is on one side; Crib y Distill, with its serrated tops, on another; Crib Coch, a ridge of fiery redness, appears beneath the preceding; and opposite to it is the boundary called the Lliwedd. Another very singular support to this mountain is Y Clawdd Coch, rising into a sharp ridge, so narrow, as not to afford breadth even for a path.

The view from this exalted situation is unbounded. In a former tour, I saw from it the county of Chester, the high hills of Yorkshire, part of the north of England, Scotland, and Ireland: a plain view of the Isle of Man; and that of Anglesea lay extended like a map beneath us, with every rill visible. I took much pains to see this prospect to advantage; sat up at a farm on the west till about twelve, and walked up the whole way. The night was remarkably fine and starry: towards morn, the stars faded away, and left a short interval of darkness, which was soon dispersed by the dawn of day. The body of the sun appeared most distinct, with the rotundity of the moon, before it rose high enough to render its beams too brilliant for our sight. The sea which bounded the western part was gilt by its beams, first in slender streaks, at length glowed with redness. The prospect was disclosed to us like the gradual drawing up of a curtain in a theatre. We saw more and more, till the heat became so powerful, as to attract the mists from the various lakes, which in a slight degree obscured the prospect. The shadow of the mountain was flung many miles, and shewed its bicapitated form; the Wyddfa making one, Crib y Distill the other head. I counted this time between twenty and thirty lakes, either in this county, or Meirionyddshire. The day proved so excessively hot, that my journey cost me the skin of the lower part of my face, before I reached the resting-place, after the fatigue of the morning.

The reports of the height of this noted hill have been very differently given. A Mr. Chafwell, who was employed by Mr. Adams, in 1682, in a survey of Wales, measured it by instruments made by the direction of Mr. Flamsteed; and asserts its height to have been twelve hundred and forty yards: but for the honour of our mountain I am sorry to say, that I must give greater credit to the experiments made of late years, which have sunk it to one thousand one hundred and eighty-nine yards and one foot, reckoning from the quay at Caernarvon to the highest peak.

P L A T E XLIII.

View of the SEPULCHRAL PYRAMID of CAIUS CESTIUS, at Rome.

THIS pyramid is about one hundred feet high, by eighty-five at the base; faced intirely with marble, but internally being a mass of flints, lime, and sand, called *pozzolana*: it has within it a chamber nearly thirty feet long, by twenty feet high, which doubtless contained the urn inclosing the ashes of CAIUS CESTIUS: this is coated with stucco; and was decorated with paintings of vases, arabesque ornaments, and single female figures about a foot high, one on each of the four sides of the room; and in each of the four angles of the ceiling, a Victory holding a crown and diadem. These are now nearly obliterated; and no wonder, when it is recollected that the inundations of the Tiber frequently fill this chamber with water and impurities.

On the face of this structure are two inscriptions: the upper and largest is thus:

C. CESTIVS. L. F. POB. EPVLO. PR. TR. PL.
VII. VIR. EPVLONVM.

Indicating that Caius Cestius, Epulon, was the son of Lucius, of the Poblilian tribe, pretor, tribune of the people, and one of the seven men who were Epulones. These *Epulones* were persons appointed to feast the gods when their aid was required; at which time the public were at the expence of festivals called *Lectisternia*. A college consisting of seven of the most respectable Romans had the charge of preparing the viands, and conducting them to the temple as deputies of the citizens, doubtless also of terminating the repast as deputies of the gods. The lower inscription is in smaller letters:

OPVS ABSOLVTVM EX TESTAMENTO DIEBVS CCCXXX.
ARBITRATU
PONTI. P. F. CLA. MELAE HEREDIS ET POTH. L.

Informing us that this work was performed according to the will of the deceased, in three hundred and thirty days, by order of Pontius Mela, son of Publius, of the Claudian tribe, an heir, and of Pothus his freed-man.

Pope ALEXANDER VII. having dug round the base, made the little door way, and did fundry reparations; as we learn by the lower inscription:

INSTAVRATVM. AN. DOMINI. MDCLXIII.

P L A T E XLIV.

View of the SEPULCHRE of CECILLIA METELLA.

ON the ancient VIA APPIA not far beyond the church of ST. SEBASTIAN, rises a very large, round, tower, built of stones of enormous magnitude; this Tower is the tomb of CECILIA METELLA, daughter of METELLUS, who was surnamed *Creticus* (the Cretan) because he had conquered the island of Crete (the same as is now called Candia, and subject to the Turks). Below the frieze, and on the body of the work, on that side of it next the *via Appia*, is still legible the following inscription:

CAECILIAE
Q. CRETICIF
METELLAE CRASSI.

Informing us, that she was the wife of CRASSUS, who erected this monument to his deceased spouse. It was of two orders, or stages; the lower one square, and faced with large stones, of which it is now totally deprived; this served as a base to a second story, which was a round superstructure, faced also in a like manner, which yet remains. Within the edifice, is a chamber, destined, no doubt, as a sepulchre, to contain the ashes of the deceased; which were enclosed in an urn of white marble fluted: which urn was taken away during the pontificate of PAUL III. and is now in the court of the *Palazzo Farnese*. The chamber itself is extremely plain: the roof decreases gradually, in form of a cone.

The singularity of this structure consists in the beauty of the workmanship, the imperceptibility of the joints between the stones, and in its being raised during the latter days of the republic; and by so rich a man as CRASSUS; who, doubtless, on this occasion employed the best artificers; so that it may be considered as a favorable specimen of the state of art at that time.

The walls are eighteen feet thick; externally composed (as was said) of large stones; internally, filled with layers of lime, small stones, mortar, &c. according to the manner called *opera incerta*. Had the ravages of time only, been employed against this Sepulchre, it might have been in substantial preservation at this day; but during the barbarous ages it was used as a fortress; in consequence, it was likely to suffer both from those it protected, and those who attacked them. The walls seen on its top, the gate-way, and the distant structures, are remnants of such fortifications, which though not so old, by many ages, may probably perish before the original, whose beauty they disfigure.

This structure is commonly called by the inhabitants of the neighbourhood *Capo di Bove* (Ox's Heads), on account of the number of heads of oxen which compose part of the enrichments of the festoons which adorn the frieze.

P L A T E XLV.

View of TRAJAN's COLUMN at Rome.

THIS column was erected to the memory of the emperor TRAJAN, by ADRIAN his successor, by the senate, and people of Rome: it subsists still entire; and is near one hundred and twenty feet high, not including the pedestal whereon it stands. The pedestal was formerly covered by the ground of modern Rome (so much is it raised above the level of the ancient city) but from this incumbrance it was freed by Pope SIXTUS V. One side of the pedestal has a door, which admits to a stair-case, hewn out of the blocks which form the column, having 185 steps, enlightened by 45 small windows, placed on different sides. This stair-case conducts to the top of the column; whereon anciently stood the statue of TRAJAN, of bronze gilt, holding in his hand a golden urn, wherein ADRIAN enclosed his ashes. But now his place is occupied by a statue of the same metal, representing ST. PETER, placed by SIXTUS V. A. D. 1589.

This pillar is striking by its mass, and materials, but infinitely more by the beauty of the bas reliefs with which it is ornamented, from bottom to top, in a spiral line. On the pedestal, besides an inscription, are bas reliefs, trophies, fundry figures of Victory, and a Fame blowing her trumpet. The spiral line of bas reliefs, contains more than two thousand five hundred figures of men, besides animals, machines, &c. the whole treated with the utmost intelligence and art: they are as distinct, as such an assemblage can possibly be, and that the upper figures may not be lost to the spectator below, they are larger than the lower ones; whereby they seem about the same size. The subjects of these representations are, the wars of the emperor against the Dacians, and they include most events of such a calamity, and the ravages of devastation in its various forms. They are valuable, for the information they afford us relating to the military dresses and customs of the Romans; the general habits of the Dacii, and the nature of their towns, &c. and being extremely well executed, they are in all respects worthy of being studied.

To conceive the true effect of this column, we must imagine it standing in the center of a vast square, surrounded by the most magnificent Porticoes, Basilicas, and Temples; ornamented with statues of bronze gilt, as well pedestrian as equestrian; among the latter, that of TRAJAN himself. These buildings served for courts of law, and for worship; for the busy, and for the idle. Now their only remaining monument is this column; which indeed may justify the relations of history respecting the others, while it excites the most lively regret at the devastations of barbarous fury and savage manners, which, insensible to their magnificence, has levelled them in the dust.

P L A T E XLVI.

View of the TEMPLE of FORTUNA VIRILIS: and of that of VESTA, at Rome.

THIS edifice is situated in a low, and formerly perhaps marshy, spot, near the river Tiber. The manner of its building, and its little elevation (though much greater originally than it now appears), seem to agree with the earlier times of Rome, before the immensity of magnificence was introduced and maintained by superfluous wealth. These considerations favor the general opinion that this temple was erected by SERVIUS TULLUS to FORTUNA VIRILIS, i. e. to *Manly Fortune*: not that supposed goddess, whose favours were scattered, or withheld, at random, and who often distinguished the undeserving by her capricious liberality; but rather to a deity, or power, who exercised observant choice, and determinate judgment, in rewarding virtuous and active merit; SERVIUS himself being raised from a low degree to regal dignity. Whether that chief was its erector or not, this temple is universally considered as among the most ancient structures in Rome.

The temple is quadrilateral, and surrounded by fluted columns of the Ionic order, which have ever been esteemed models of that part of architecture. They are of Tivoli stone, but the ornaments of the building are of stucco; and being much defaced by time, have given no little trouble, not without confusion, to those who have studied their measurement. Not long since, the columns of the front and of the left side of the building were standing; and elevations of the front so ornamented have been published, and are preserved to us; by which it appears that, instead of descending to the entrance, as now, a flight of ten or a dozen steps formed an ascent to it; so greatly is the ground of modern Rome raised: and this is confirmed by remarking, that at present the very bases of the columns are not seen, much less the parts which support them. The frieze is decorated with boys holding festoons; the cornice with the regular enrichments of the order, and lions heads in its upper member, or *cyma*.

DIONYSIUS of *Halicarnassus* reports, that in this temple was a statue of gilt wood of SERVIUS TULLUS, which escaping damage, when every thing else within the temple was consumed by an accidental fire, afterwards received the highest honours. The festival of FORTUNA VIRILIS was celebrated on the 1st of April, annually; the women, particularly, offered incense, made libations, and bathed themselves in baths near the temple, which OVID mentions.

At present this building is used as a church by the Armenian communion, according to their ritual, being granted them by PIUS IV. and is dedicated to *St. Mary of Egypt*: their dwelling is close adjoining.

On the left extremity of the print is seen the remain of some ancient erection, vulgarly called the *House of Pilate*; for what reason is not known, as probably *Pilate*, the procurator of Judea, had no house in Rome, being banished into Gaul, where he died.

On the right side of the print is seen, at a little distance, a circular temple of VESTA.

P L A T E XLVII.

THIS plate contains three distinct objects, which may require separate notice, viz. (1) THE TEMPLE OF FAUNUS, now called ST. STEPHEN *the Round*.—(2) *Ruins of part of the Aqueduct of NERO*.—(3) THE NAVICELLA, or Little Bark, which stands somewhat beyond the temple.

The Church of ST. STEPHEN *the Round* is generally supposed to have been dedicated to FAUNUS, God of woods and forests; but the antiquary FICORONI thought it might appertain to *Jupiter the Stranger*; which opinion he adopted, on account of certain vows to the honour of that god, found engraven on stones; and because the camp of foreign troops was at no great distance. POPE SIMPLICIUS, A. D. 468. purified it, and dedicated it to the protomartyr STEPHEN.

This temple was among the most considerable circular edifices in ancient Rome, being about one hundred and twenty feet in circumference. The entrance is by a portico, supported by four columns of granite: within is a double range of large pillars, to the number of sixty, placed circularly, all of granite, except six fluted pillars which are of Parian marble. The construction of this edifice furnishes not only a centre, under a kind of dome, where stands the great altar, but also a colonnaded circular walk surrounding the centre.

The construction of the *Aqueduct of NERO* is not so clearly seen in this, as in some other points of view: it is however apparent, that two rows of arches, one over the other, rising about seventy-two feet high, carried the stream of water in a kind of hollow canal near the top: this canal emptied itself into a reservoir on Mount Celius within the city; from whence water was distributed on Mount Celius itself, the Palatine Mount, the Aventine Mount, and even beyond the Tiber.

THE NAVICELLA, or *Antique Bark*, is shewn at a distance, a little varied from its true position, in order to include so curious an object. It gives to an adjoining church the name of S^a. MARIA *della Navicella*. The prow represents the head of a wild boar; and the whole of its construction is considered as highly interesting. An exact model of it has been taken, and now stands in the vestibule which leads into the refectory of Greenwich Hospital.

FICORONI conjectured it to be the vow of some foreign soldier, to which the proximity of the *Castra Peregrina* seems to give support; but its real history is unknown.

P L A T E XLVIII.

View of the ARCH of TITUS at Rome.

AT the extremity of the *Campo Vaccino*, at a small distance from the COLISEUM, built by VESPASIAN and TITUS his son, is a triumphal arch erected by the senate in honour of the latter, who from his goodness and liberality was named the delight of mankind. The inscription is thus:

SENATVS
POPVLVS QVE ROMANVS
DIVO TITO DIVI VESPASIANI F.
VESPASIANO AVGVSTO.

Its chief design appears to have been, to commemorate the conquest of Judea, and the destruction of Jerusalem; and it should seem to have been erected after the death of the prince it celebrates, whose reign was not long, as well by the title *Divo* (Divine) given to TITUS, as by the subject of the vault under the center of the arch, which is, the *apotheosis* of TITUS. There is some reason to guess it might be finished by TRAJAN; at least, it is known that he erected a monument of some kind, to the memory of TITUS.

Although this arch is smaller than others of the kind, and it has greatly suffered by the injuries of time, yet the workmanship appears to be excellent. It is of the Composite order, and is esteemed the best model of that order. On its frieze is represented, the course of the Triumphant Procession of TITUS, including a figure of the River *Jordan*, with captives, and with animals destined to the sacrifice. On the sides of the arch, within, are two bas reliefs, one of which represents the Emperor riding in his triumphant Chariot, drawn by four horses and accompanied by his lictors, &c. behind him is Victory, holding in her left hand a palm-branch, in her right hand a crown of laurel over his head. A figure representing the City of Rome, with a helmet and spear, conducts the horses; she is followed by magistrates, &c. bearing branches of laurel. The other bas relief, which is on the side we have chosen to represent in our print, exhibits the Spoils of the Temple of Jerusalem, among others, the golden candlestick with seven lights, the tables of the law, the ark of the covenant, the table of shew-bread, the jubilee trumpets, and some other things which by time are obliterated, to the great regret of the curious.

This structure though now greatly damaged, yet is an undeniable evidence to the truth of the historic relations which describe the dissolution of the Jewish state and government; and, by its being made the subject of eulogy in this monument, it confirms the account of the danger and magnitude of that conquest.

No. XLIX. *The ARCH of CONSTANTINE.*

IS among the most remarkable edifices of ancient Rome, now remaining as ornaments or curiosities in modern Rome. It is situated near the Flavian Amphitheatre, commonly called the COLISEUM.

After the famous victory of CONSTANTINE over MAXENTIUS, A. D. 312, this Arch was dedicated to the victor, by inscriptions in the central passage; on one side, FVNDATORI.QVIETIS; on the other, LIBERATORI.VRBIS. The inscription in the north front, which is represented in our print, is thus:

IMP. CÆS. FL. CONSTANTINO:MAXIMO
P. F. AVGVSTO. S. P. Q. R.
QVOD. INSTINCTV. DIVINITATIS. MENTIS
MAGNITVDINE. CVM. EXERCITV. SVO
TAM. DE. TYRANNO. QVAM. DE. OMNI. EIVS
FACTIONE. VNO. TEMPORE. IVSTIS
REMPUBLICAM. VLTVS. EST. ARMIS
ARCVM. TRIVMPHIS. INSIGNEM. DICAUIT.

Under the architrave

VOTIS. X.

Also

VOTIS. XX.

Elsewhere, under the architrave

SIC. X.

Also

SIC. XX.

This edifice is of the Corinthian order; divided into three arcades; the north and south fronts adorned by four insulated columns, with their accompaniments; their pedestals ornamented with bas reliefs of trophies, soldiers, and prisoners; over the center arch are also winged victories with trophies. These performances are of inferior execution, and correspondent to the state of the arts in the time of CONSTANTINE, which was much below their former merit. The sculptures which enrich the upper parts are in a style far superior; and every way worthy that masterly hand which decorated TRAJAN's pillar. It is therefore generally concluded, that the Roman Senate, willing to render an early tribute to whichever of the combatants should defeat his rival, detached from an arch of Trajan which stood in his market place (*Forum Trajani*) such sculptures as might suit their new erection; among which are eight colossal statues on the entablature of the columns, and a variety of bas reliefs, representing actions, not of CONSTANTINE, but of TRAJAN.

This monument has suffered much from time, neglect, and robbery, which has purloined several heads, &c. from the figures.

No. XII.

Oo

P L A T E L.

View of the FLAVIAN AMPHITHEATRE, commonly called the COLISEUM, at Rome.

AN Ampitheatre was an edifice complete in its figure, which was round, or elliptical; it contained different ranges of seats, and was destined to the purpose of accommodating spectators during public games, which were always represented in the central space surrounded by the building: this center was called the *arena*, because of the sand, with which it was strewed. The games usually exhibited in Amphitheatres were, combats with wild beasts, and gladiators; of which latter, the number produced, and occasionally killed, is almost incredible.

The FLAVIAN AMPHITHEATRE, which takes its name from its erector the Emperor FLAVIUS VESPASIAN, was the most magnificent in Rome. Its solidity is astonishing; it has suffered little by age, and not so much as might have been expected from the repeated fires to which it has been exposed. Gothic fury has been its greatest enemy; unless, we except the barbarity of those who have granted, and those who have taken away, its materials, to employ them in the construction of other buildings.

It is almost all built of Tivoli stones, in very large blocks; it is in figure oval, and its walls are prodigiously high. Four grand stories having very large arcades and windows, form the exterior body of the building, whose circumference is upwards of sixteen hundred feet. The arches of the windows of the three lower stories are ornamented each with two columns: the lowest order being the Doric, the second the Ionic, the third the Corinthian; the fourth story has a very high wall pierced with windows, and is adorned with Corinthian pilasters. Between each of these four stories are grand cornices, which run all round the edifice, and contribute greatly to its beauty. The height of the whole is about an hundred and fifty feet; the internal circumference, *i. e.* around the *arena*, is about eight hundred.

VESPASIAN begun this building, but it was finished by TITUS, his son; after having expended ten millions of Roman crowns, and employed twelve thousand captive Jews in its construction. TITUS was so well pleased with it, when complete, that he kept the feast of its dedication during one hundred days; and each day he exhibited a new spectacle. Twenty thousand wild beasts of different kinds perished in the combats. DOMITIAN afterwards added some ornaments. To much cruelty, also, has it been witness, for many were the Christians which perished in it on the *arena*, especially under DIOCLESIAN, when they had completed his baths. Hence a chapel is now erected in it, and it is considered as consecrated by the blood of the martyrs.

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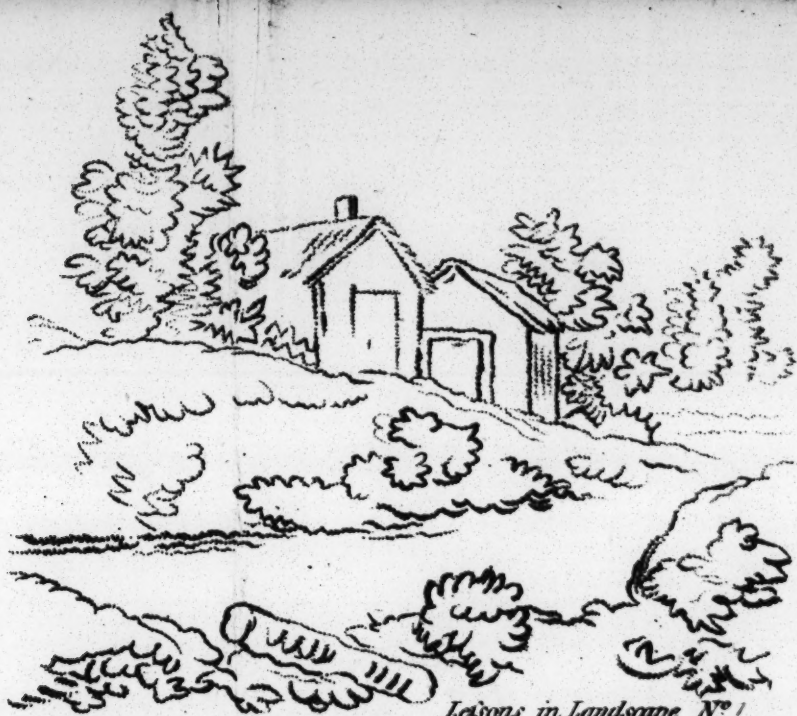
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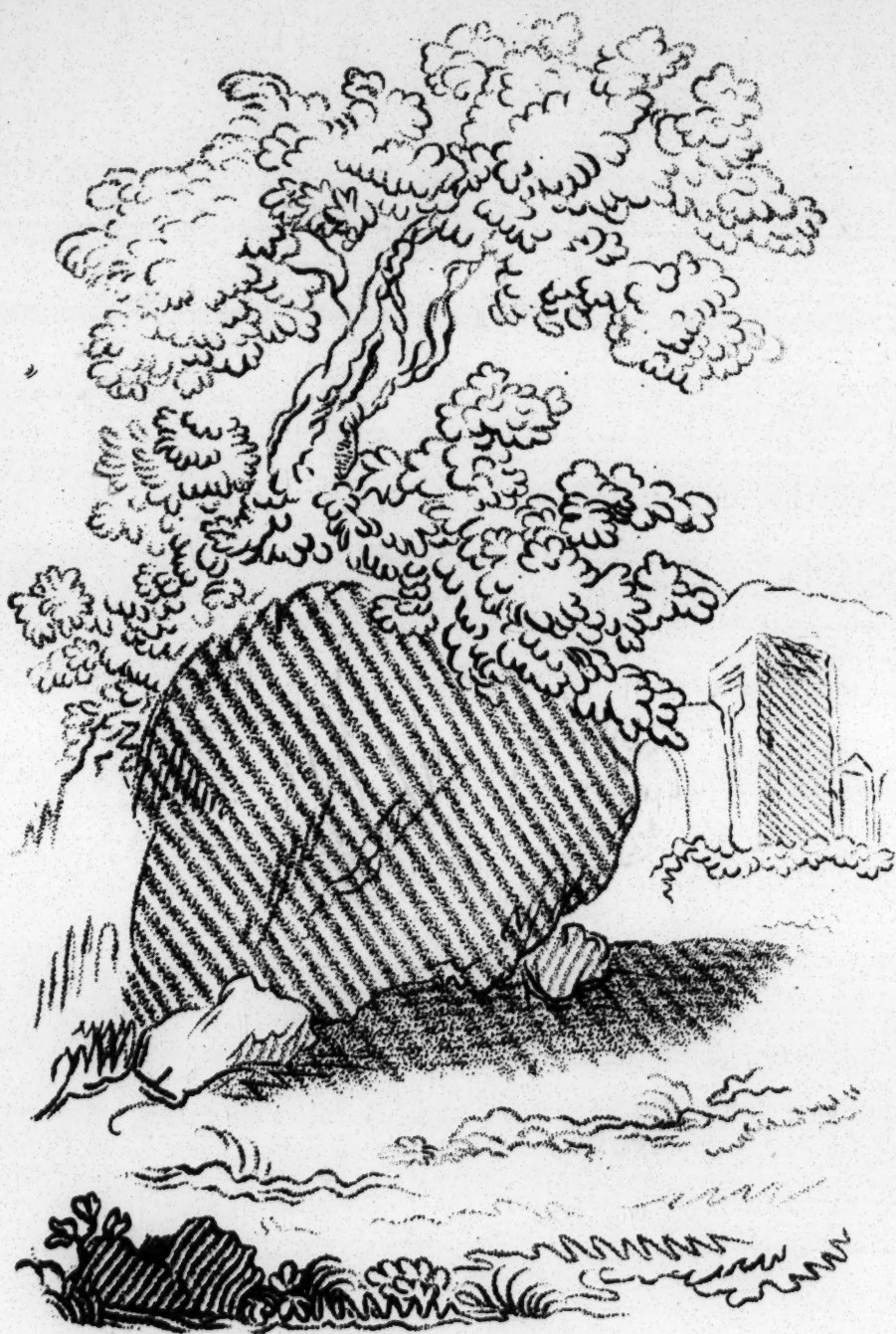
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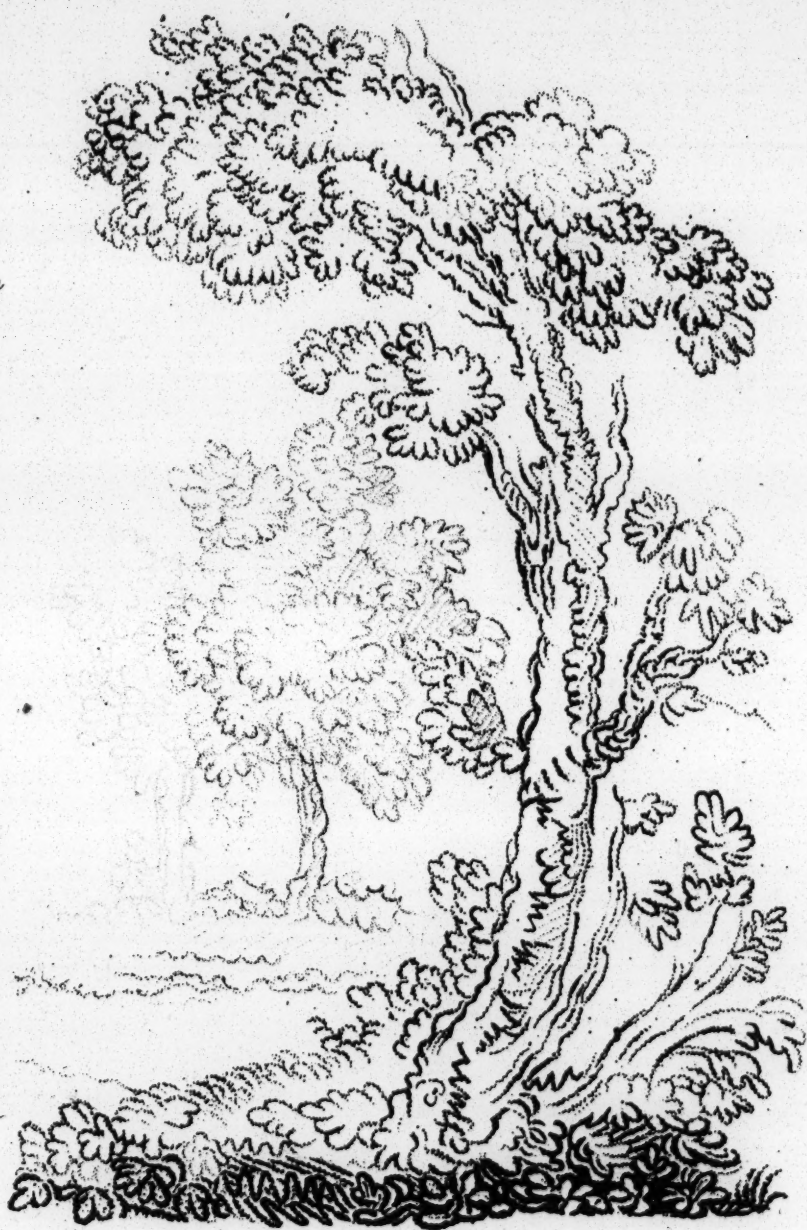
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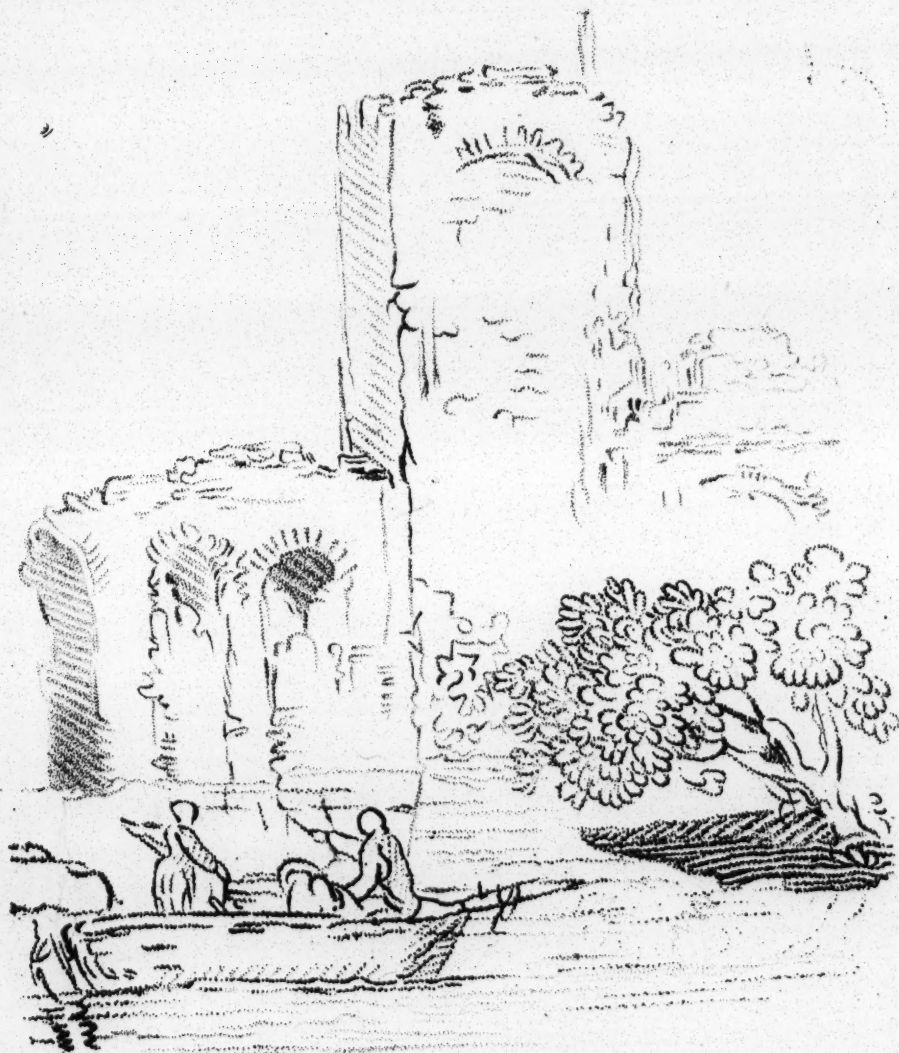
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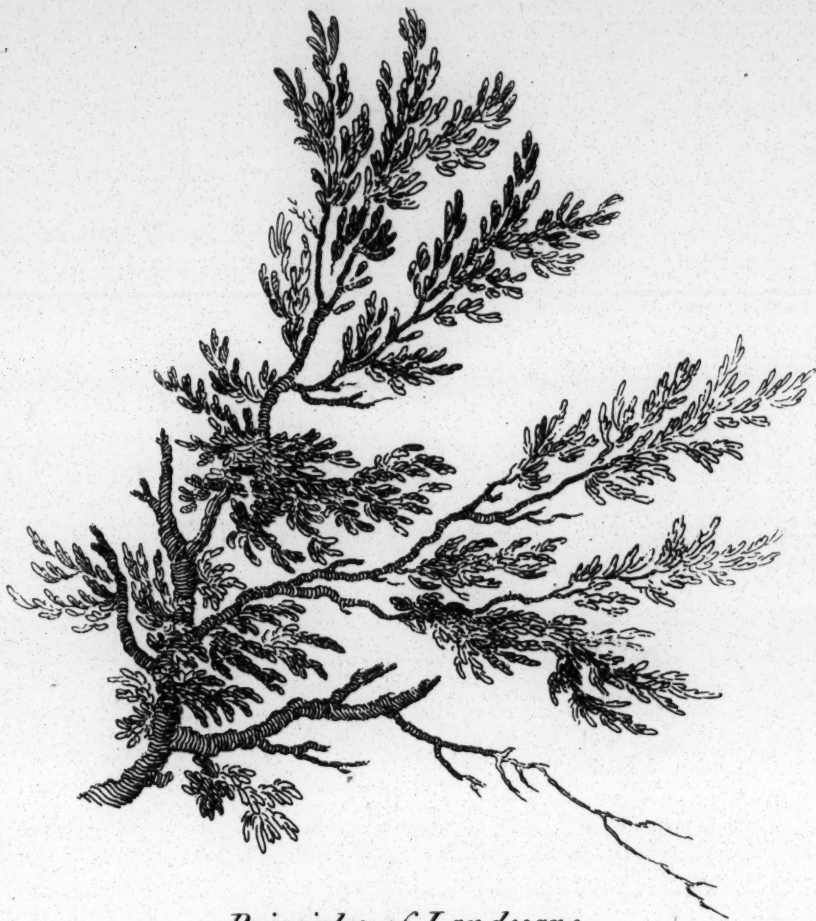
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PRINCIPLES
of LANDSCAPE.



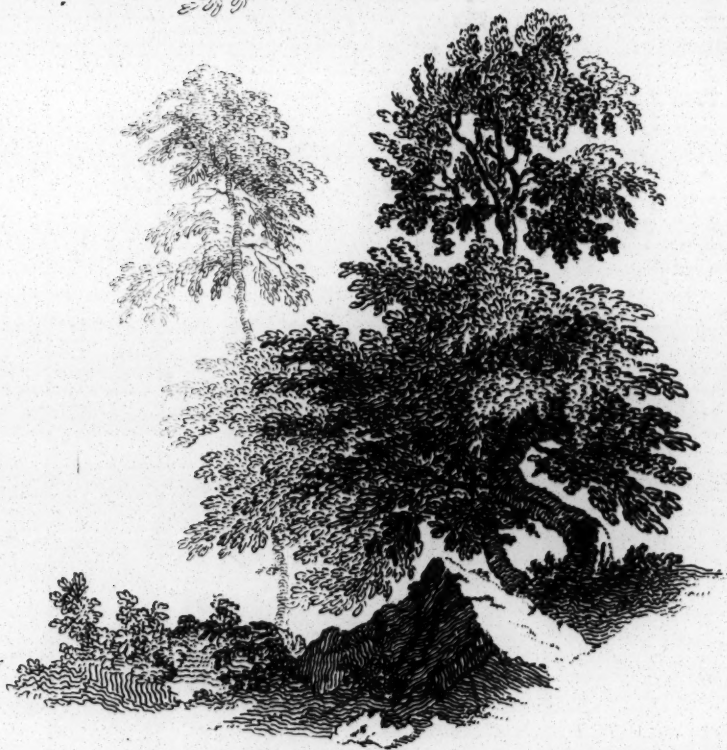
To be Drawn with a Pen.



Principles of Landscape.



To be Drawn with a Pen



To be Drawn with a Pen.



Effect of Wind

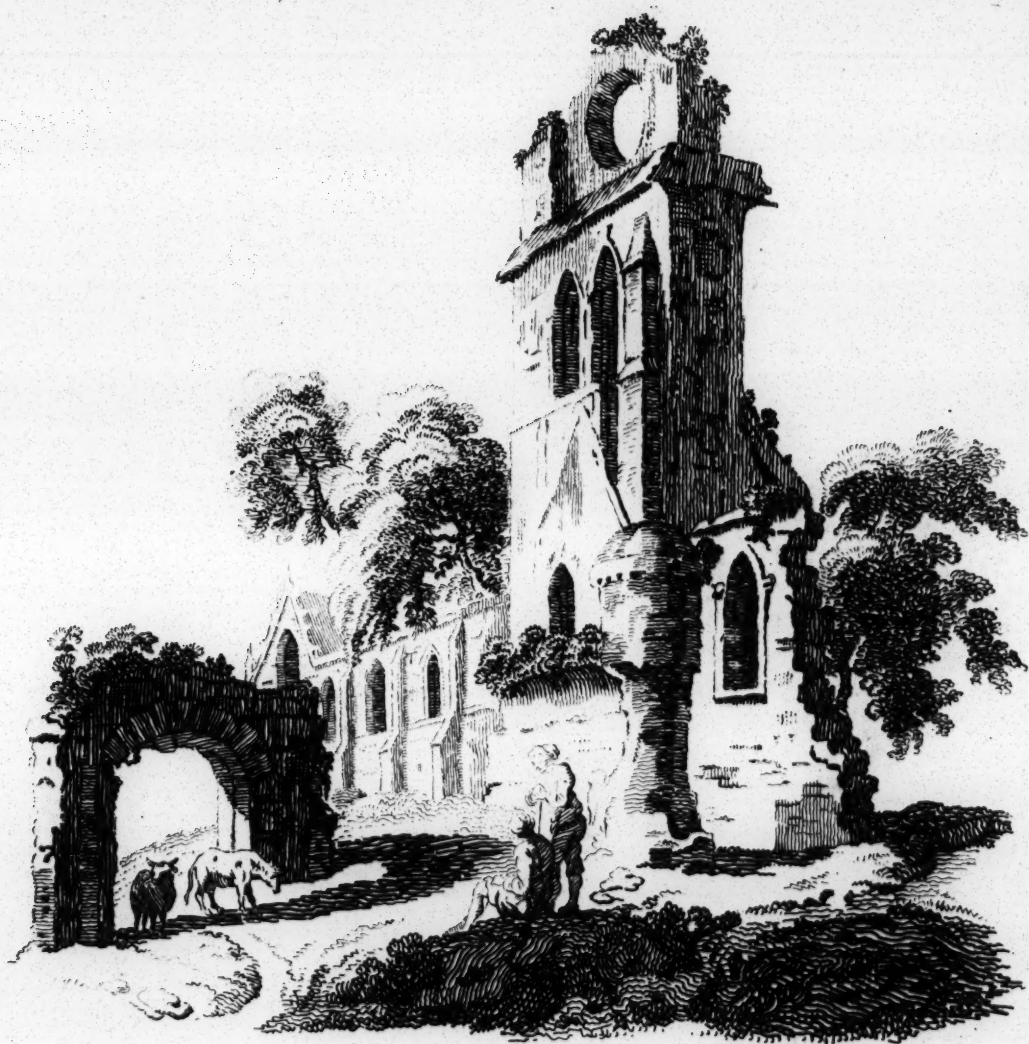
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M. A.





N^o C.



RURAL SUBJECTS.

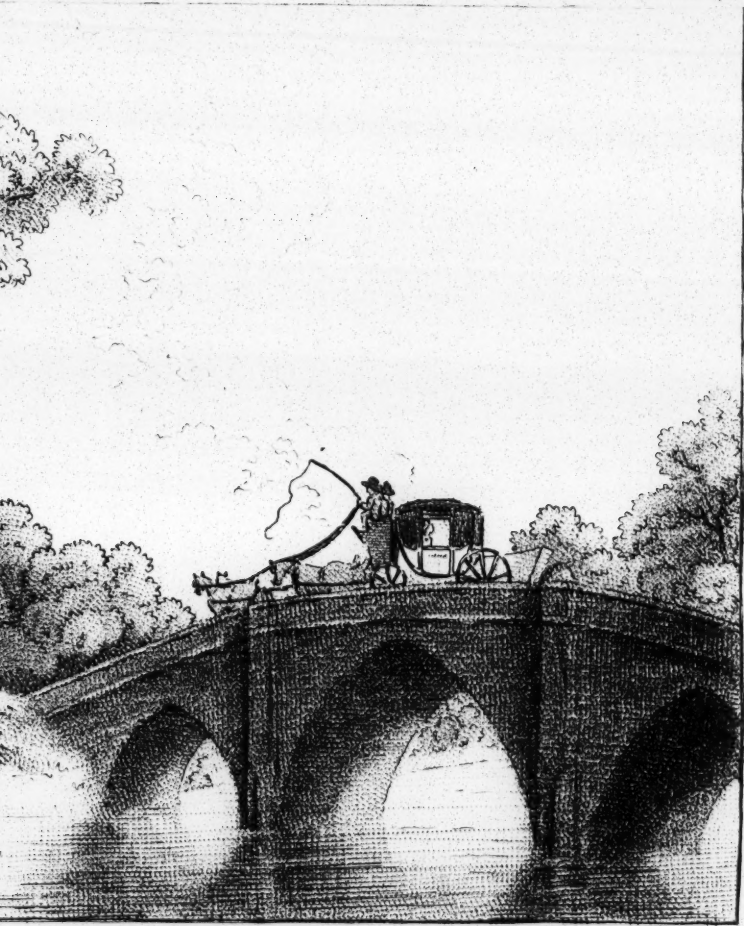
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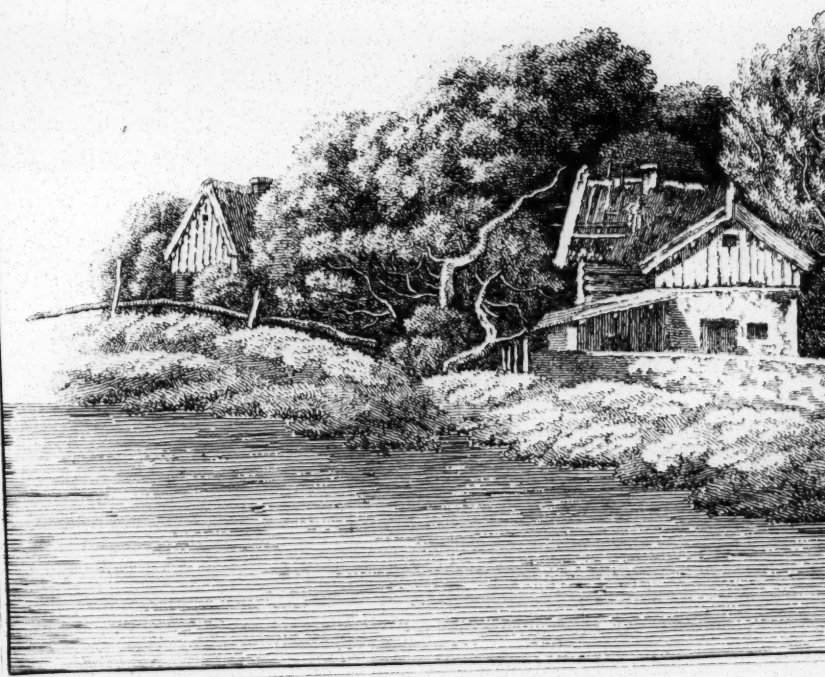
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RURAL SUBJECT



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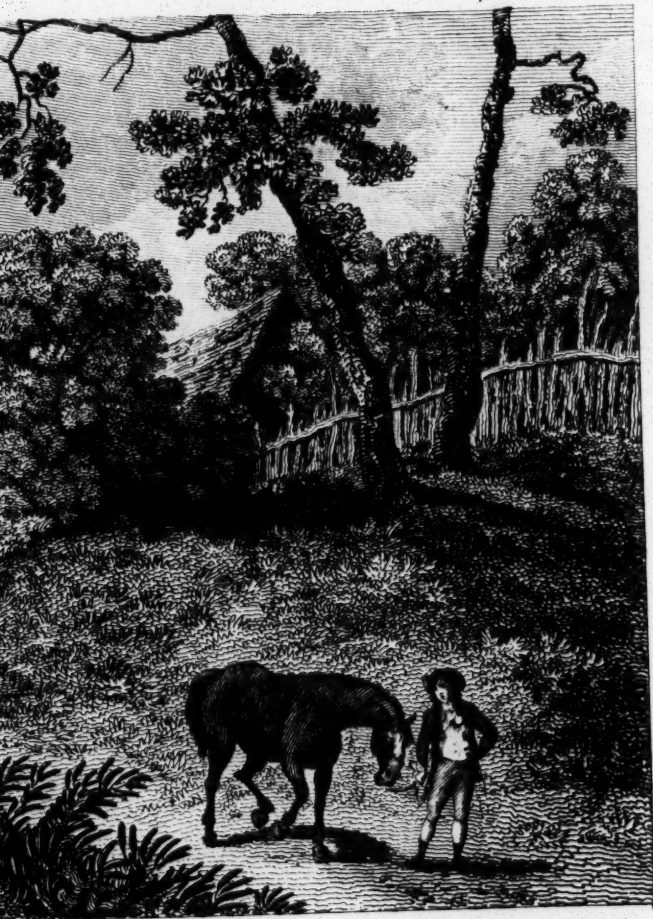




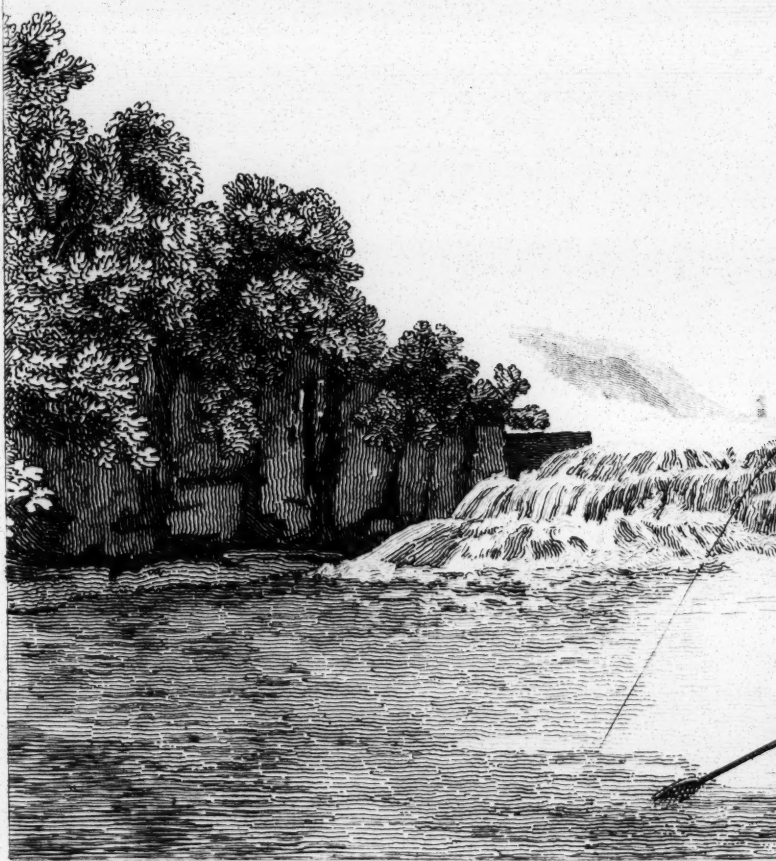


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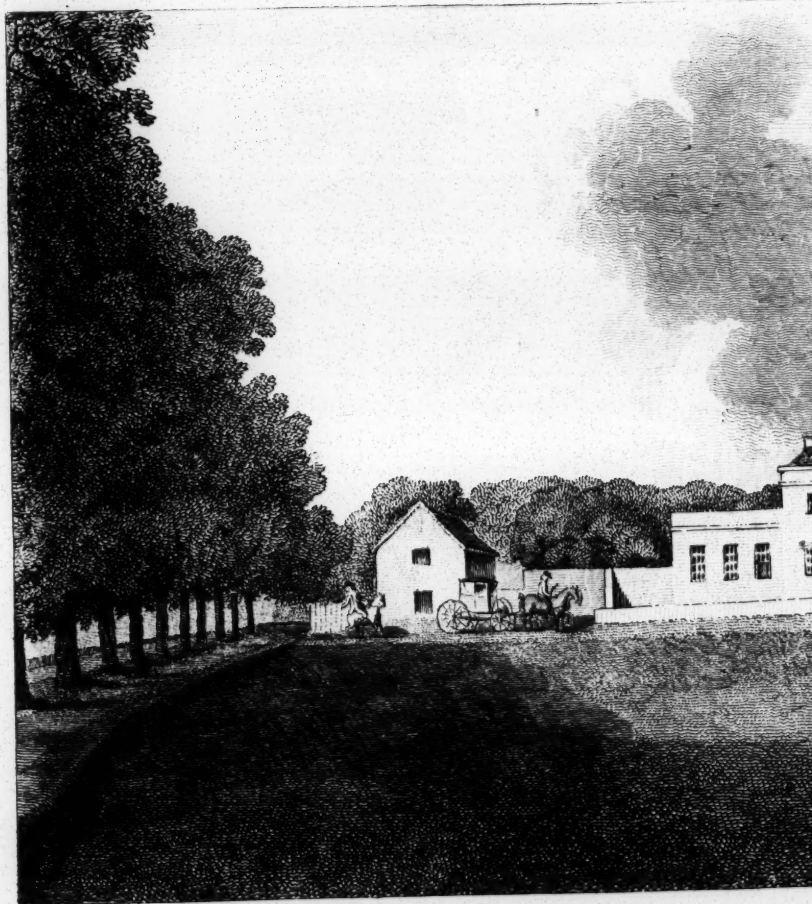
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RURAL SUBJECT



JECTS, NTH



RURAL SUBJECTS

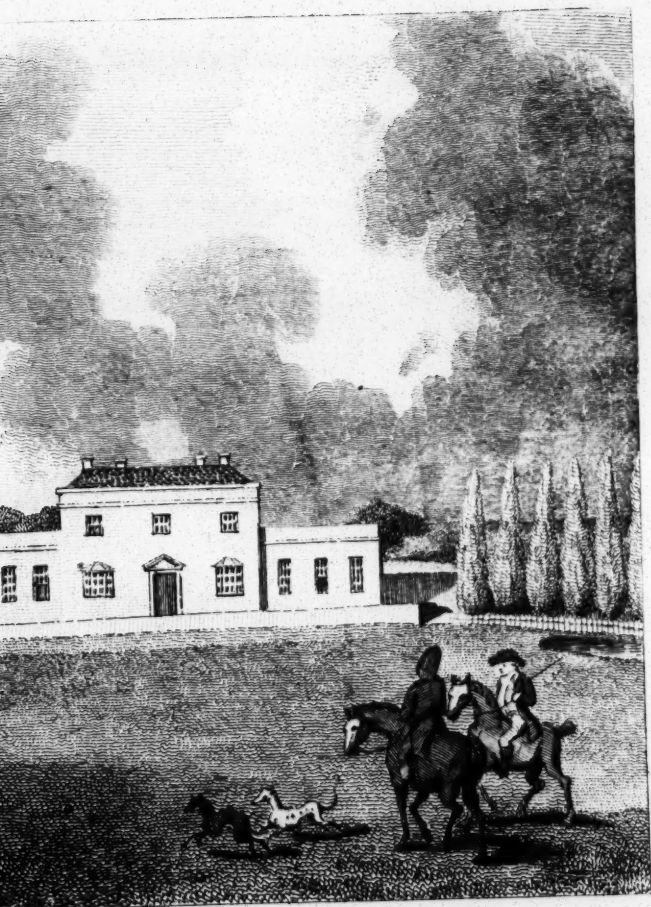
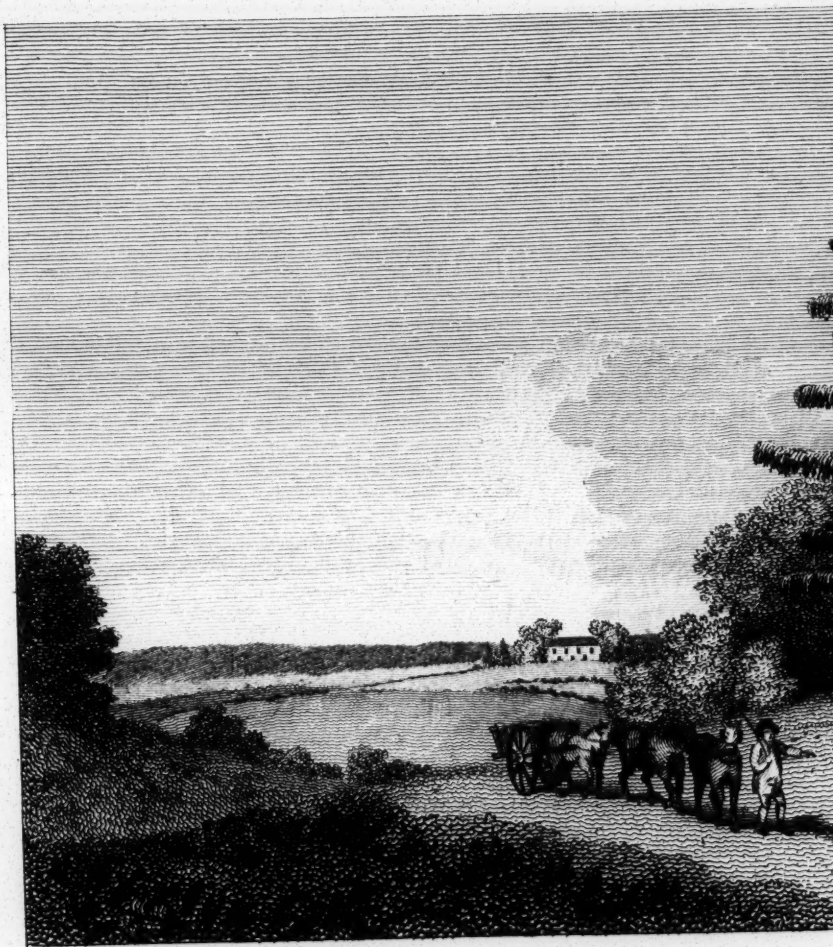


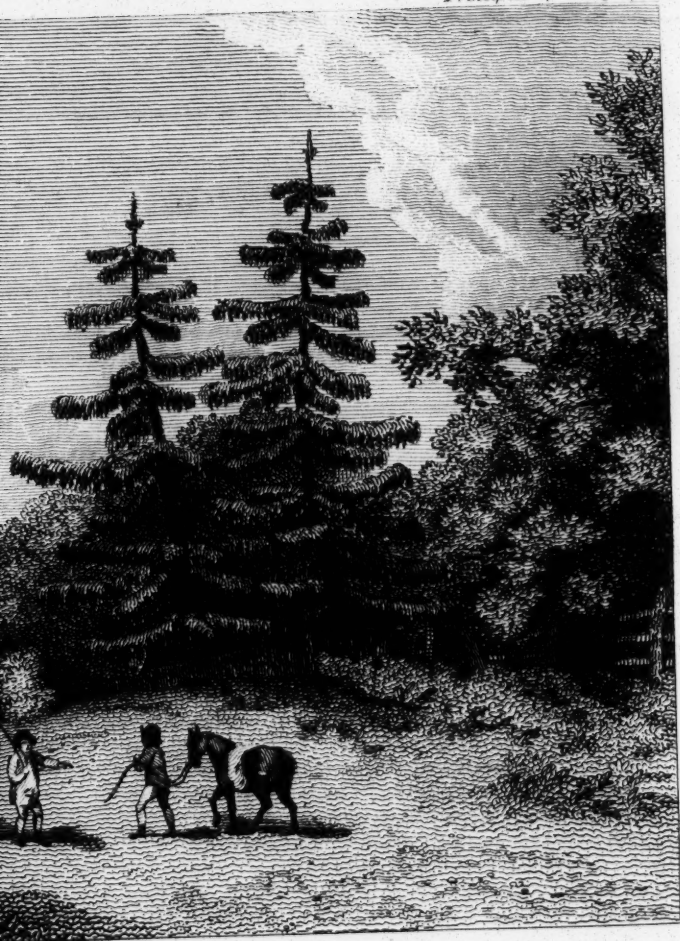
PLATE II.



RURAL SUBJECTS

Jan^y. 1793. Published by Taylor N^o. 10.

Principles of Landscape



JECTS N° K

lor N° 10 Holborn. London.



RURAL SUBJECTS .

Jan^y. 1793 Published by Taylor N^o 10 Holb^o

Principles of Landscape



JECTS N°

for N°10 Holborn. London.

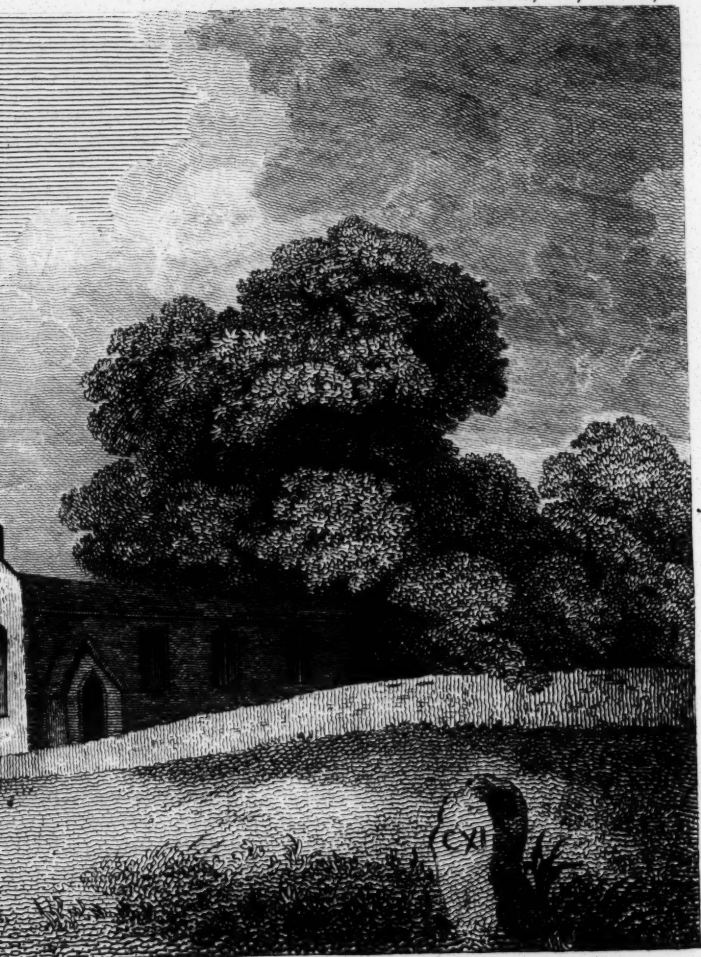






The MILE-STONE

Jan^y 1. 1793. Published by Taylor, H.



STONE . CXI .

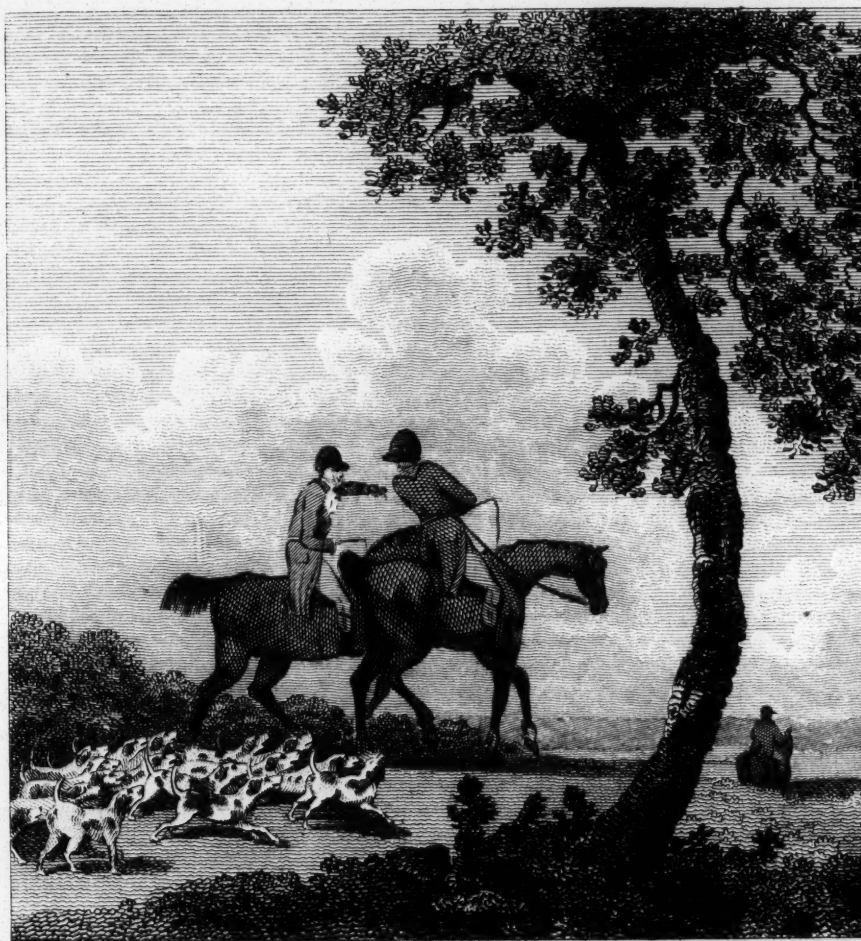
Taylor, Holborn. London



RURAL SUBJECT



JECTS. N. 6.



RURAL SCENERY

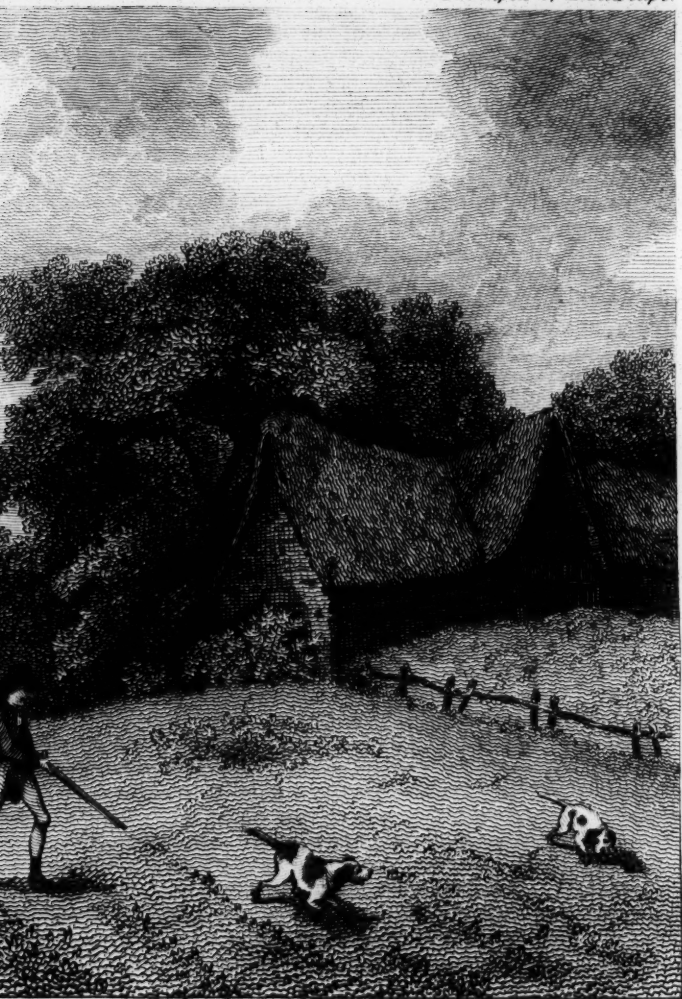


LECTS. Vp.



SHOOTING. Plate

London, Published Feb^y 1. 1793. by Tay

Principles of Landscape.*Plate I.**3. by Taylor, Holborn.*



SHOOTING. Plate

London, Publish'd March 1. 1793 by Tayl'r

Principles of Landscape

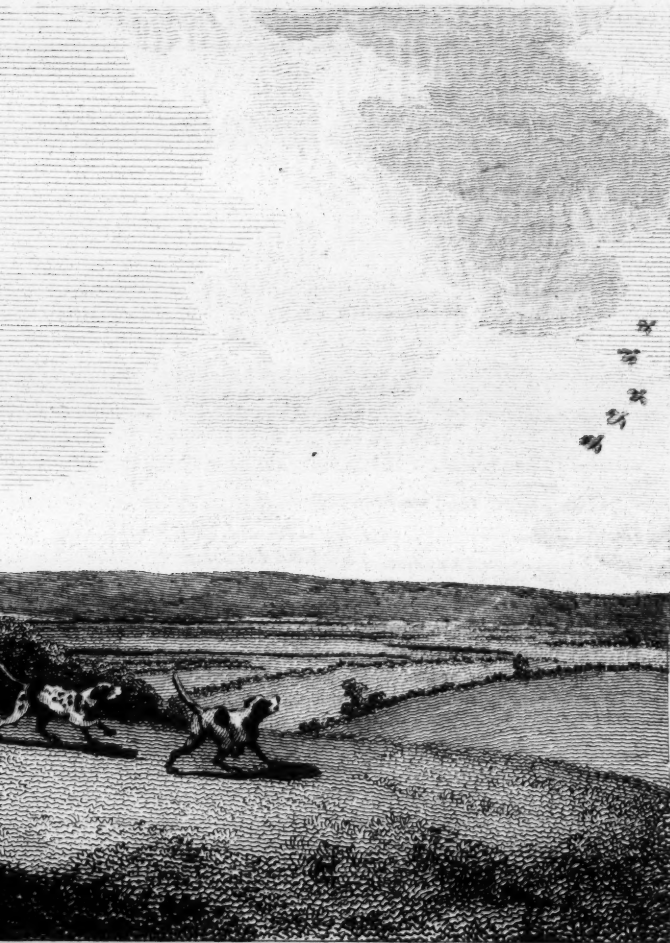
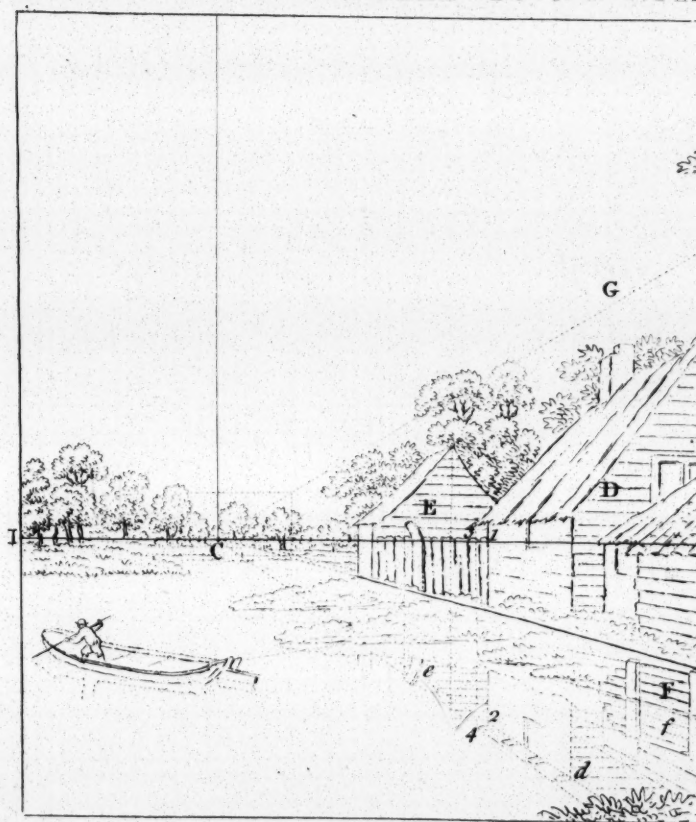


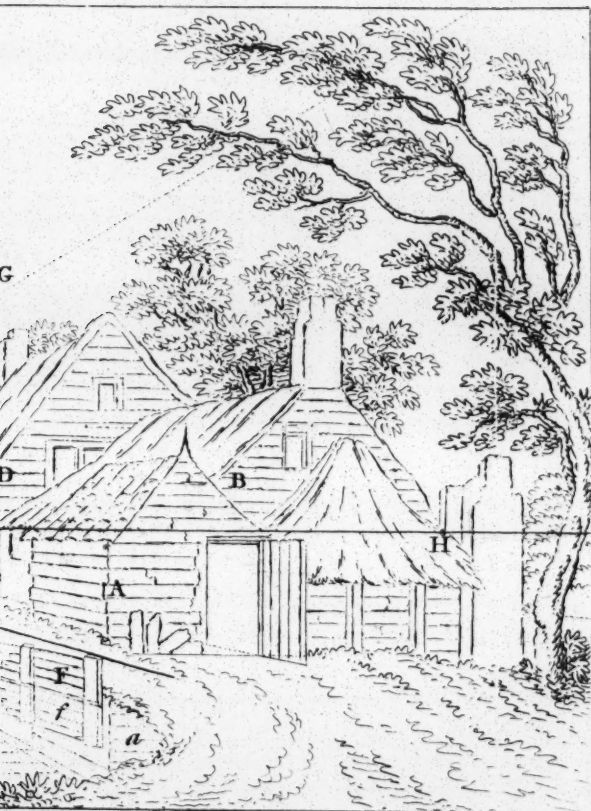
Plate II.

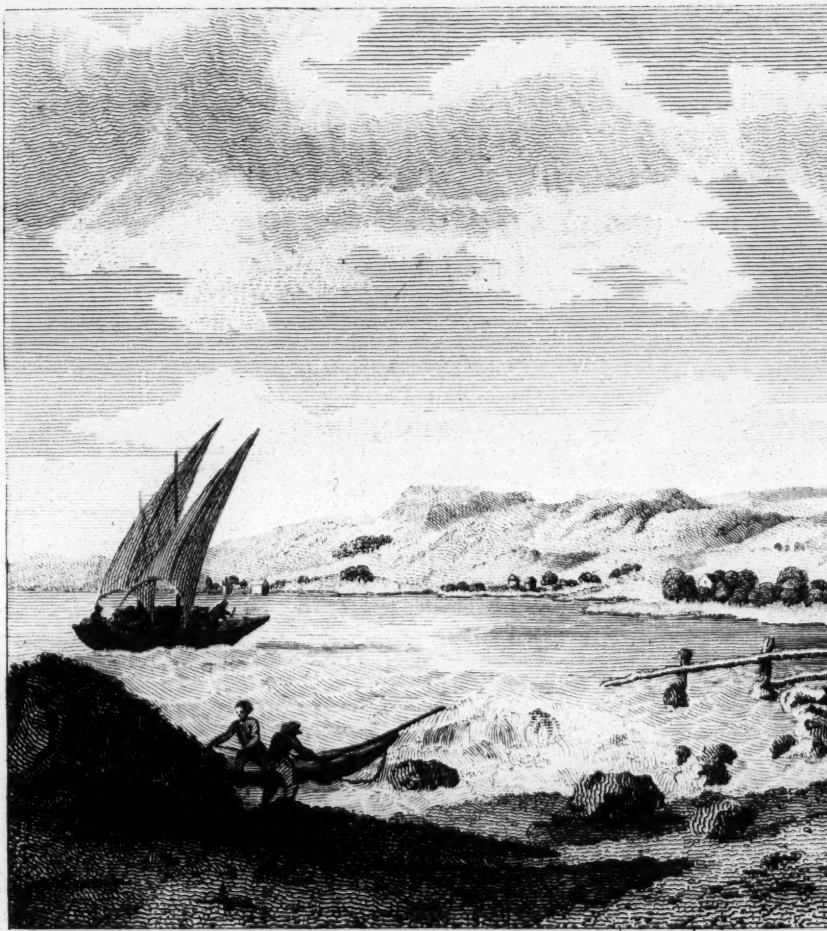
by Taylor, Holborn.

REFLECTION IN WATER



WATER,





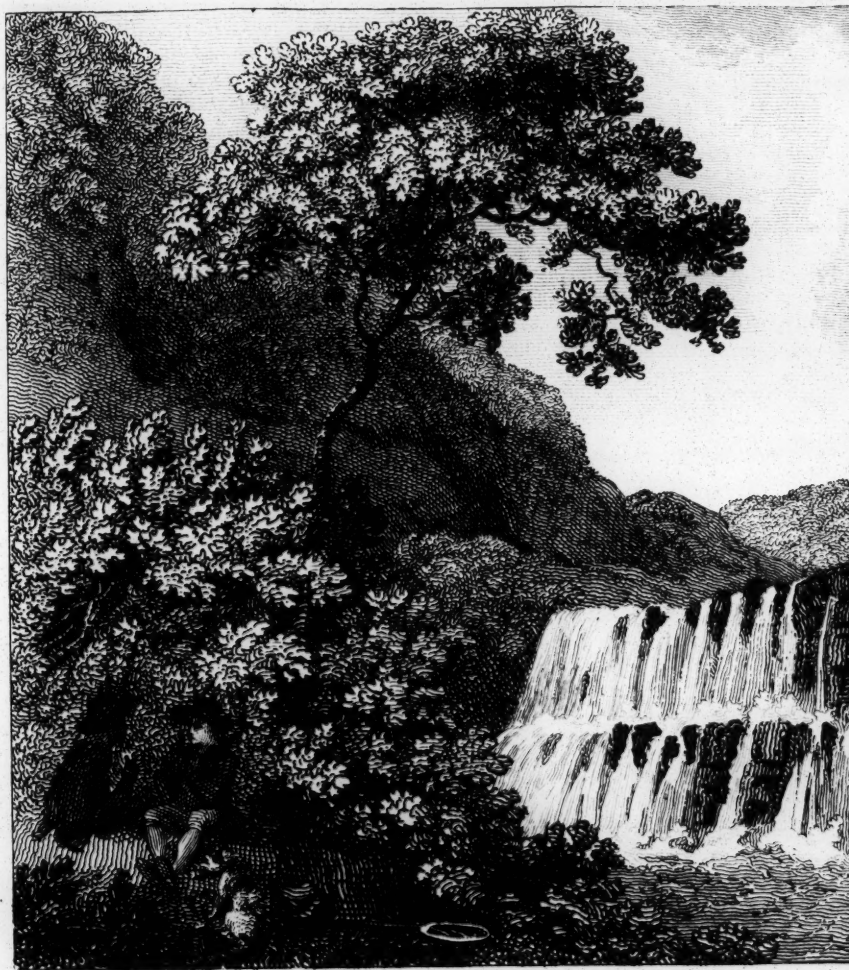
VIEW on the LAKE of GEORGETOWN

Jan^y 1, 1793 Published by Taylor, Holborn, &c.



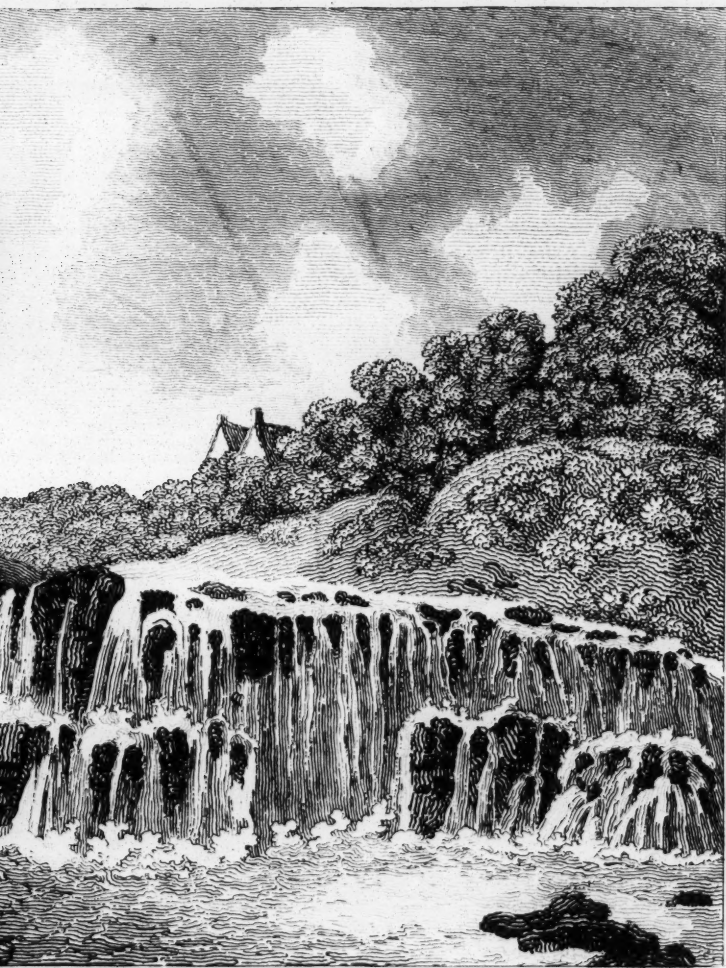
of GENEVA.

Holborn, London.



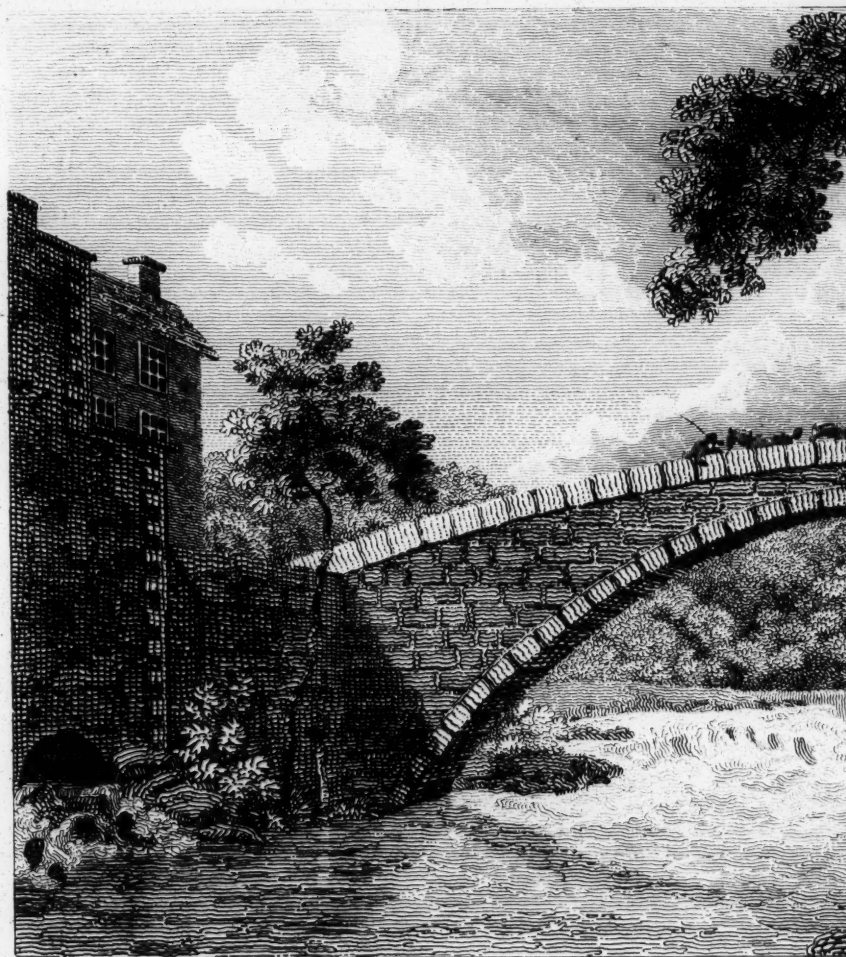
WATER-FALL on Mask Beck in the N

June 11791 Published by Taylor, L



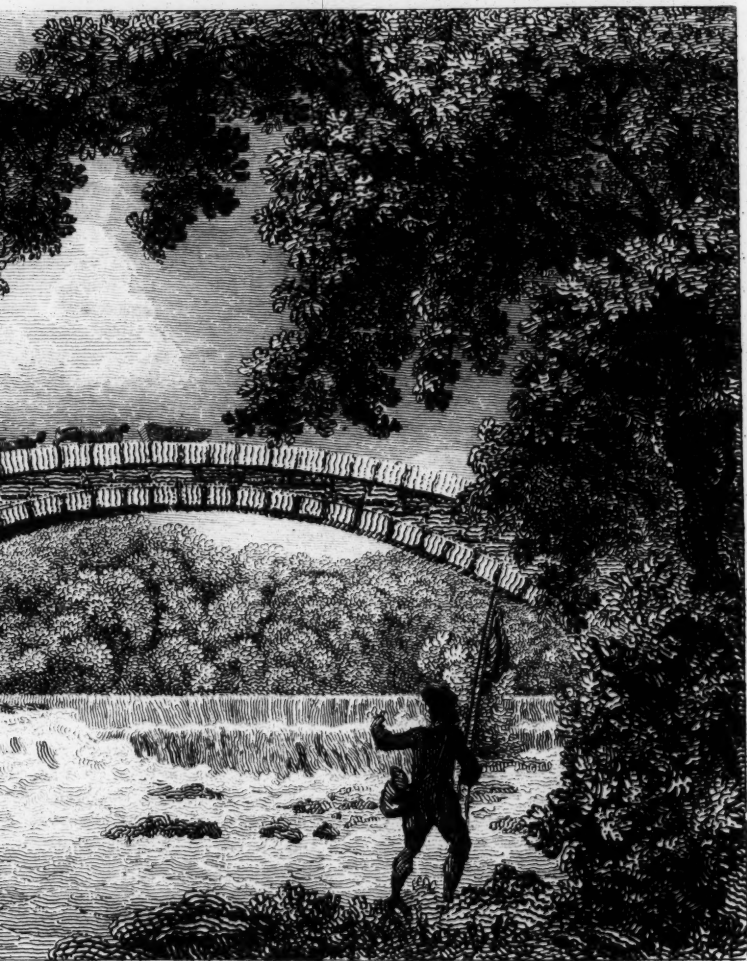
North Riding of YORKSHIRE.

Taylor. Holborn. London.



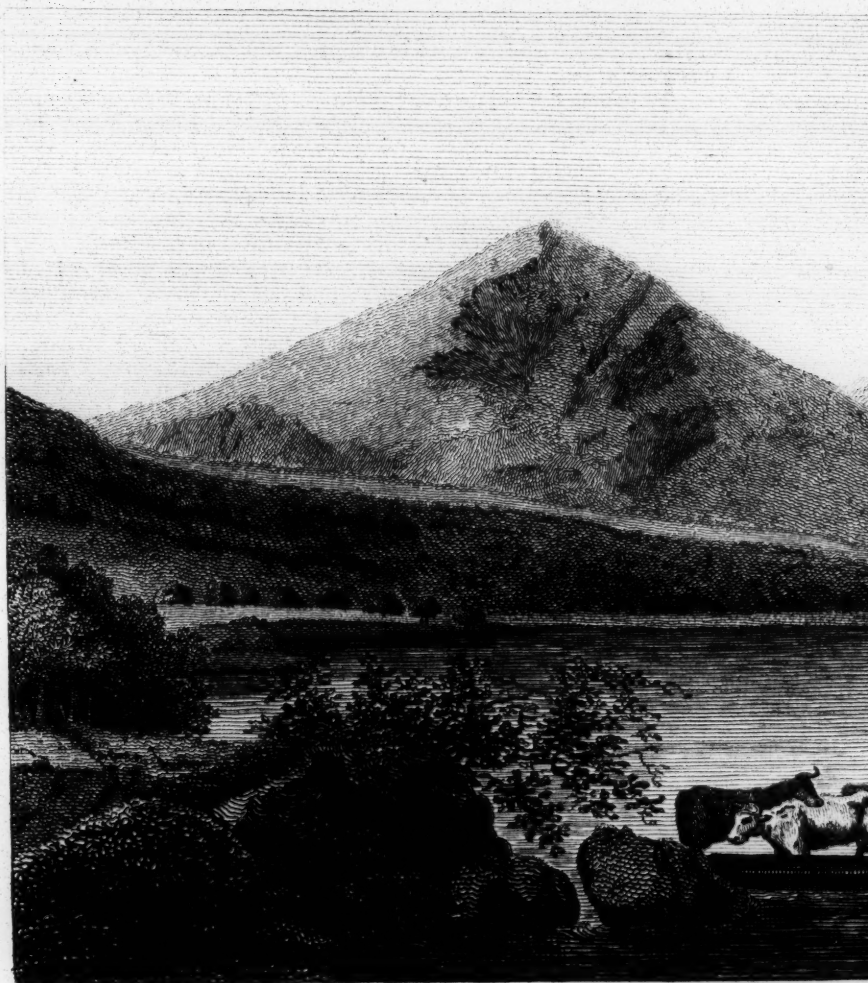
View of a NEW BRIDGE on the River C

April 11 1791, Published by Taylor



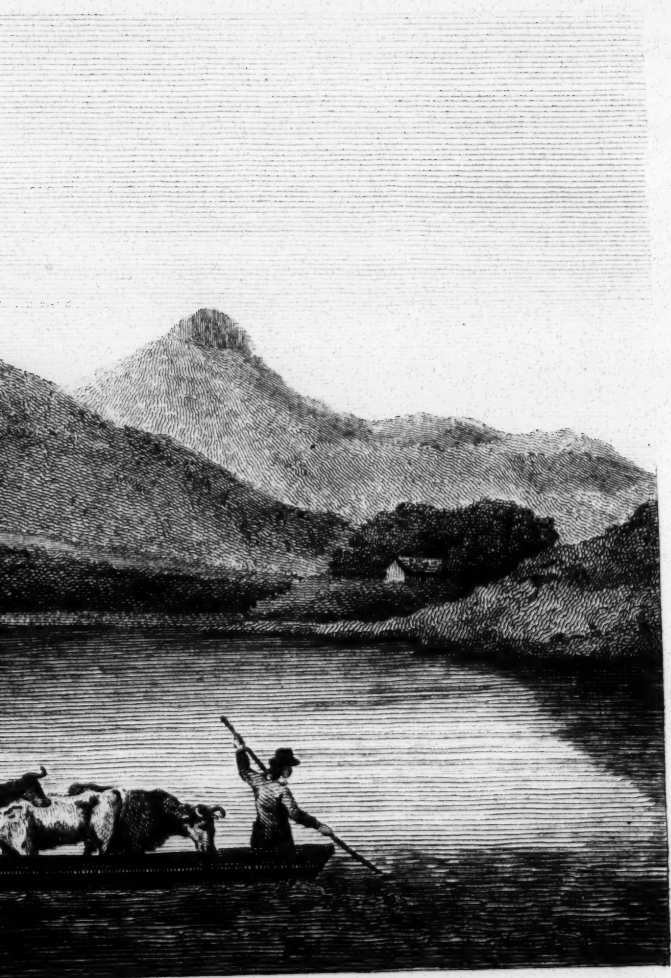
ver Eske; adjacent is a COTTON MILL.

by Taylor Holborn, London.



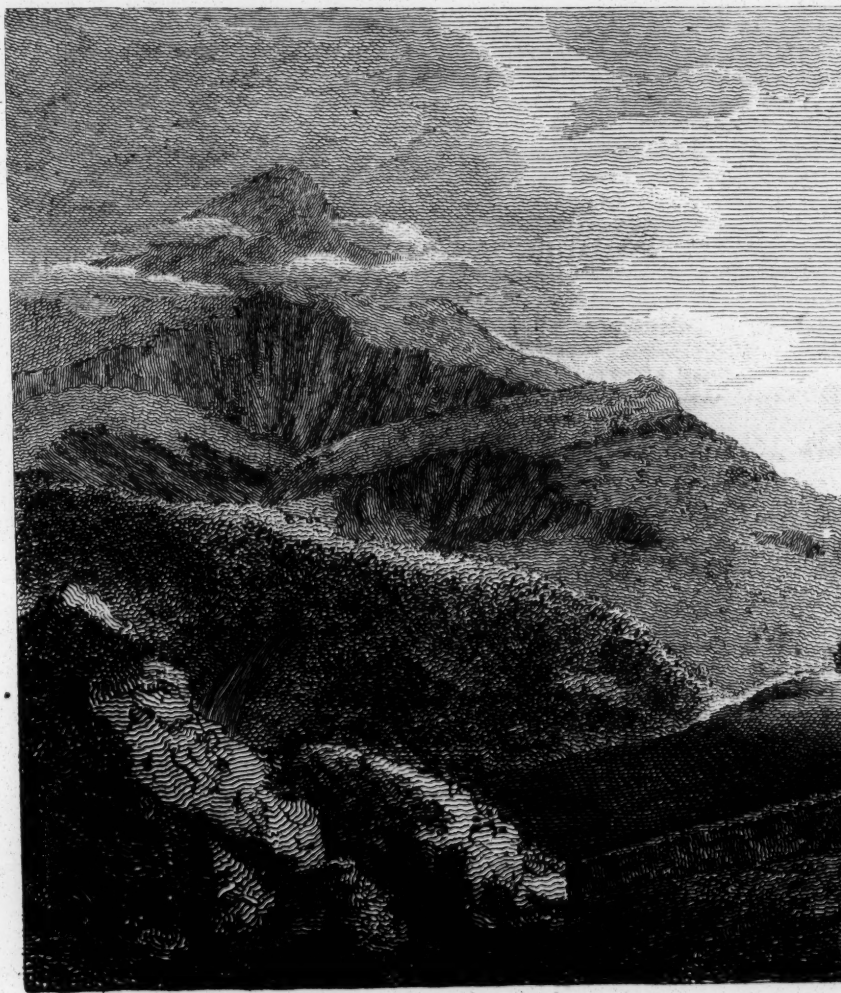
VIEW of SNODON P

June 1st 1723 Published by C. Taylor Holborn,



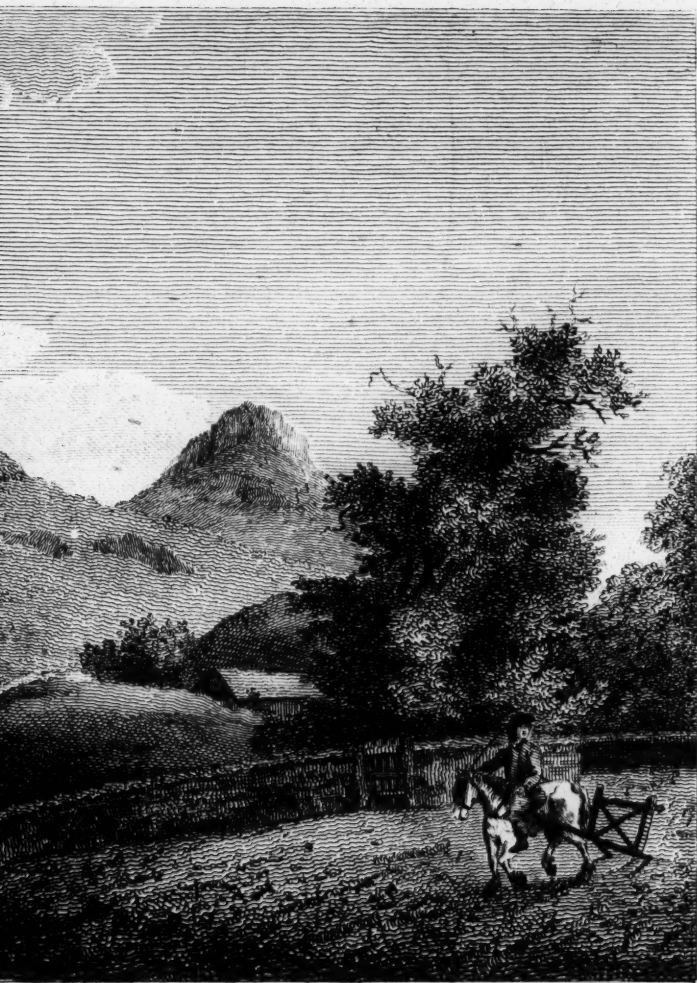
ON Plate I.

for Holborn, London.



VIEW of SNOWDON.

April 1793. Publish'd by Taylor. N^o



WDON. Plate II.

Taylor. N^o 10 Holborn, London.



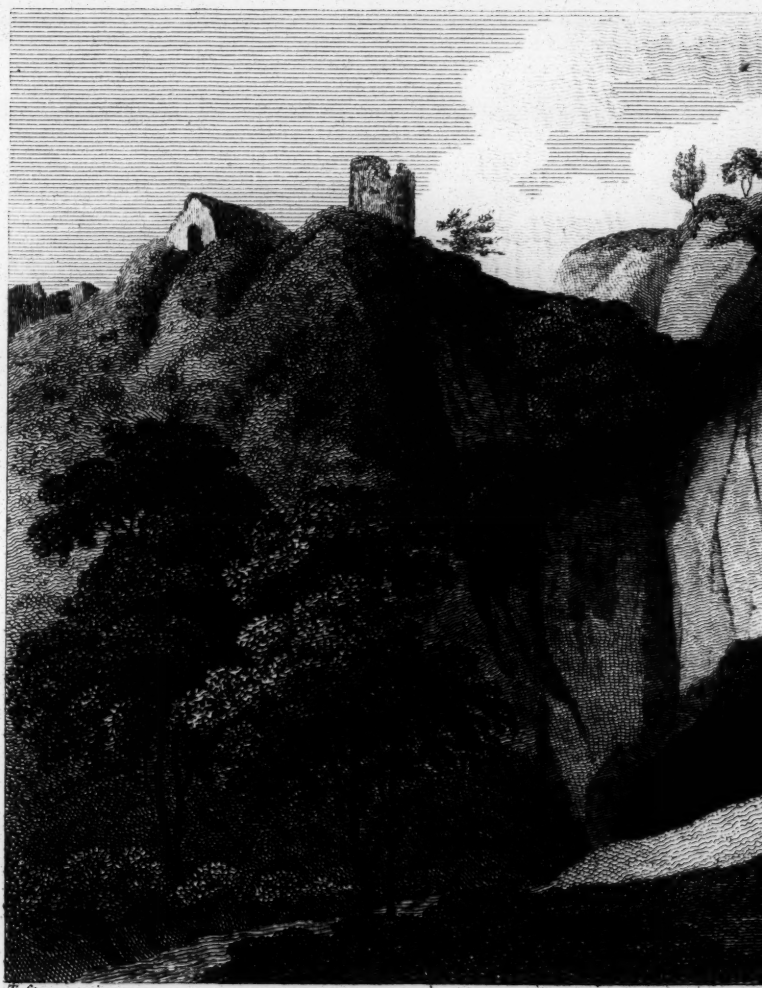
VIEW of the CRATER of ETNA; from the Ruins

Jan^r 1, 1793. Published by Taylor. Ho



Ruins of the PHILOSOPHER'S TOWER.

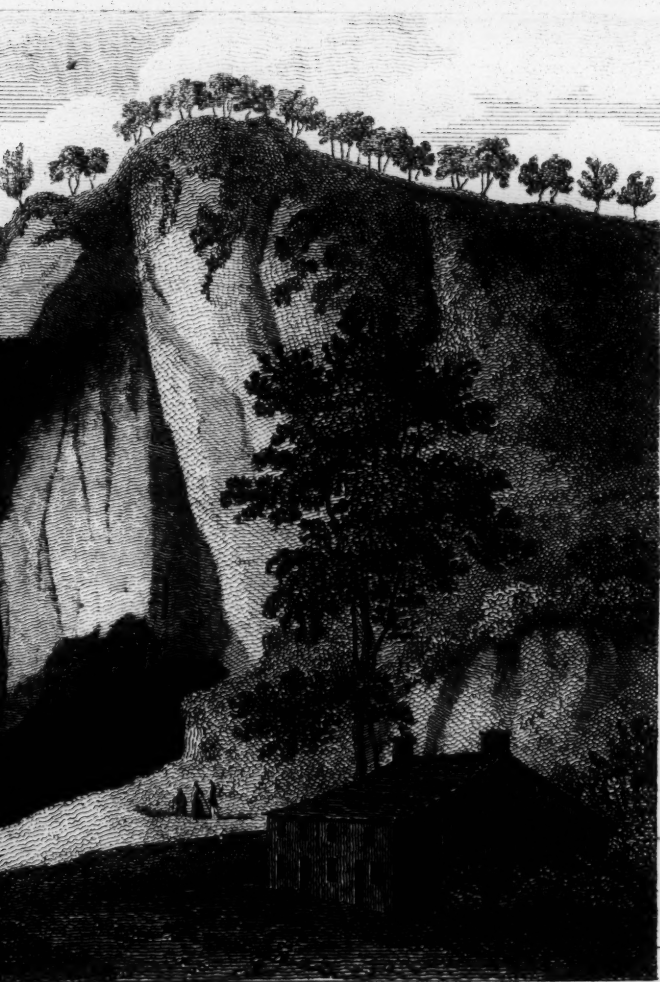
by Mr. Holborn, London.



T. Stowers pinxt.

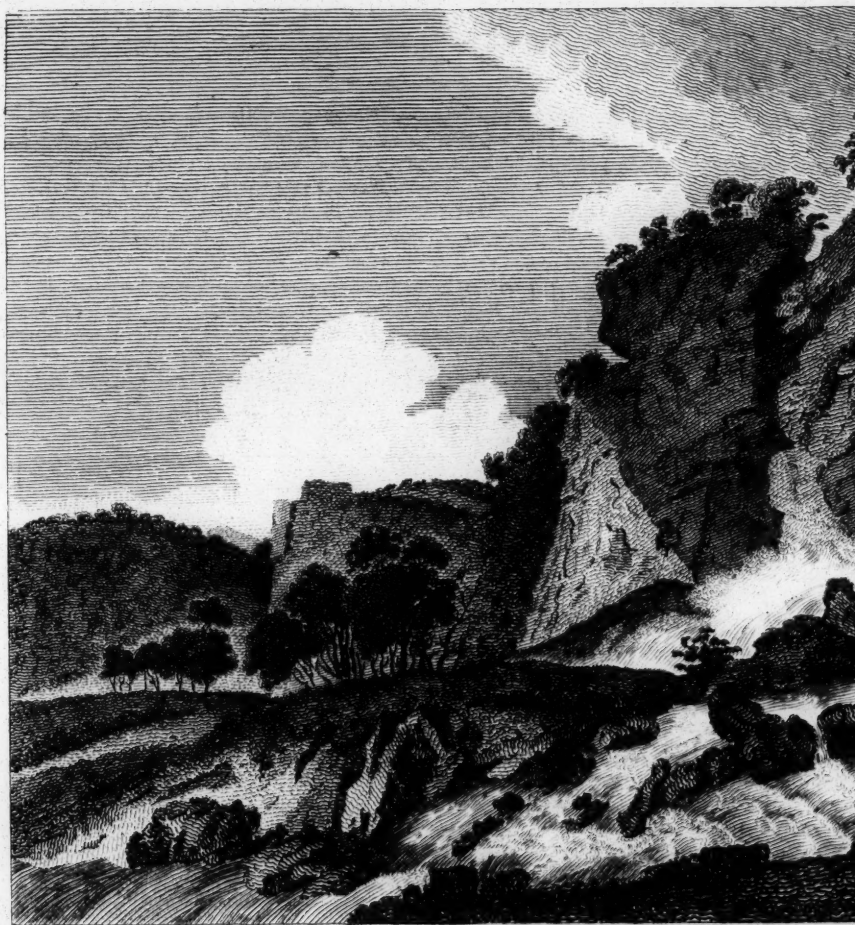
VIEW of the ENTRANCE of the PE

Jan^y. 1793 Published by Taylor Ho



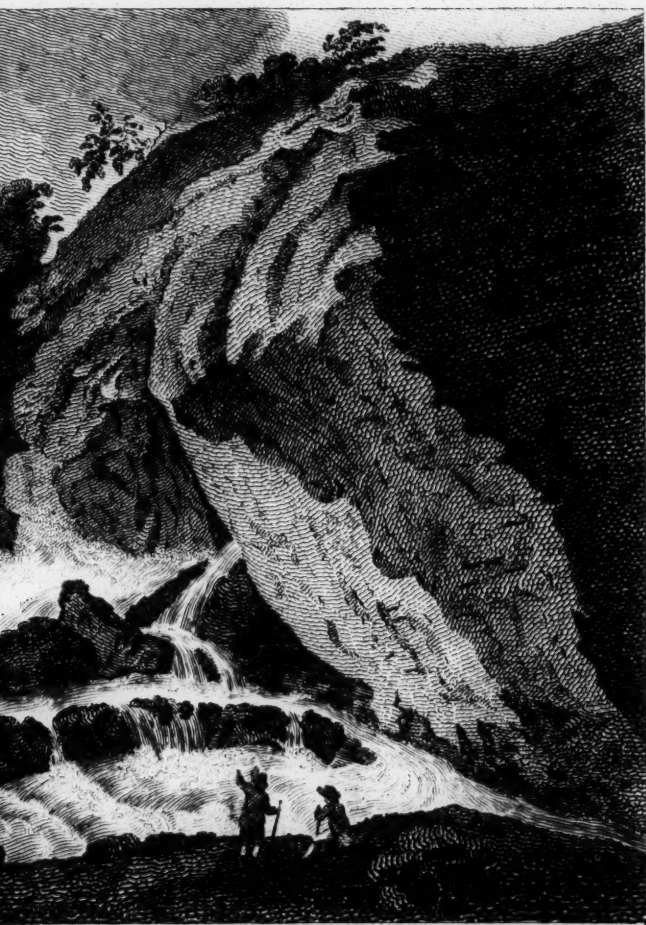
the PEAK in DERBYSHIRE.

Taylor Holborn. London.



VIEW of the SOURCES of the River SELLE

Jan^y 1703. Published by Taylor. Holborn



SEILLE in the FRANCHE-COMTE.

Holborn London.



View of the ROUND HAUGH: a remarkable hill on the

Aug: 1791, Published by Taylor Hol



View on the Banks of the SWALE, in Yorkshire.

Printed by T. Agnew & Sons, York.



View of part of the Ruins of the Abbey of ST^A M^A

Dec^r. 1, 1791. Published by Taylor, Holborn



ST^A AGATHA: near Eastby, Yorkshire.

or, Holborn, London.



View of ASK, near Richmond Yorkshire; the

Jan^y 1792, Published by Taylor, L



ire; the seat of S^r THOMAS DUNDAS. Bar.^t

Taylor: Holborn, London.



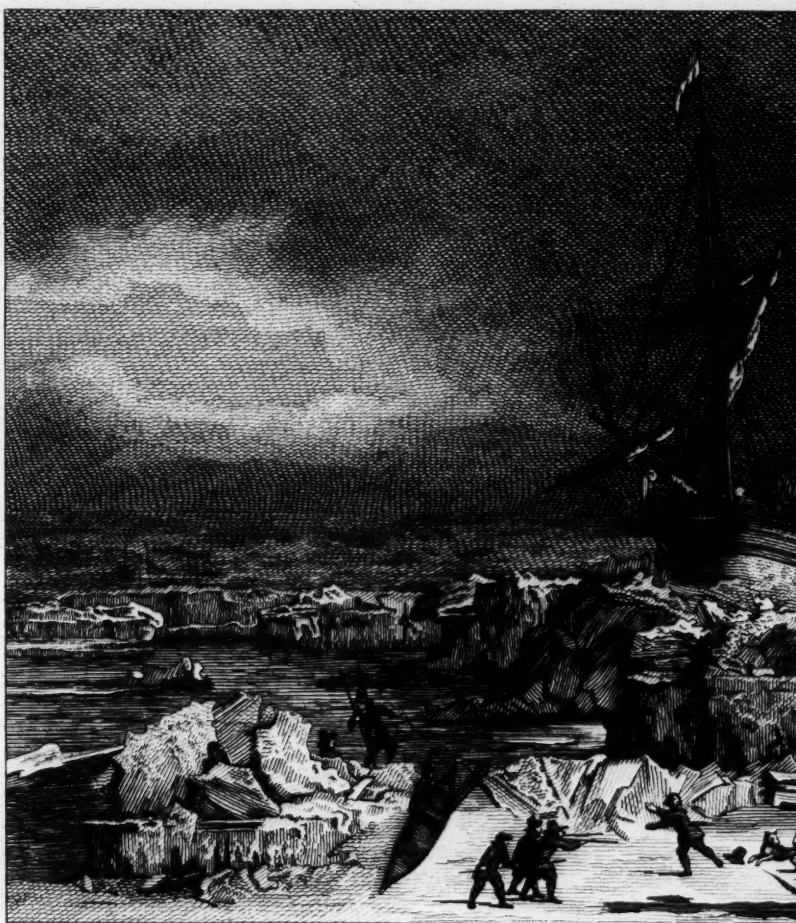
EASTBY HOUSE near Richmond Yorkshire

Jan^y. 1. 1791 Published by Taylor, Holbo



Shire the Seat of Capt., "DURHAM.

for Holborn, London.



An ICE-FIELD in SPITZBERG

Jan. 1. 1793 Published by Taylor. N^o 10 Ho



PITZBERGEN

r. N^o 10 Holborn, London.



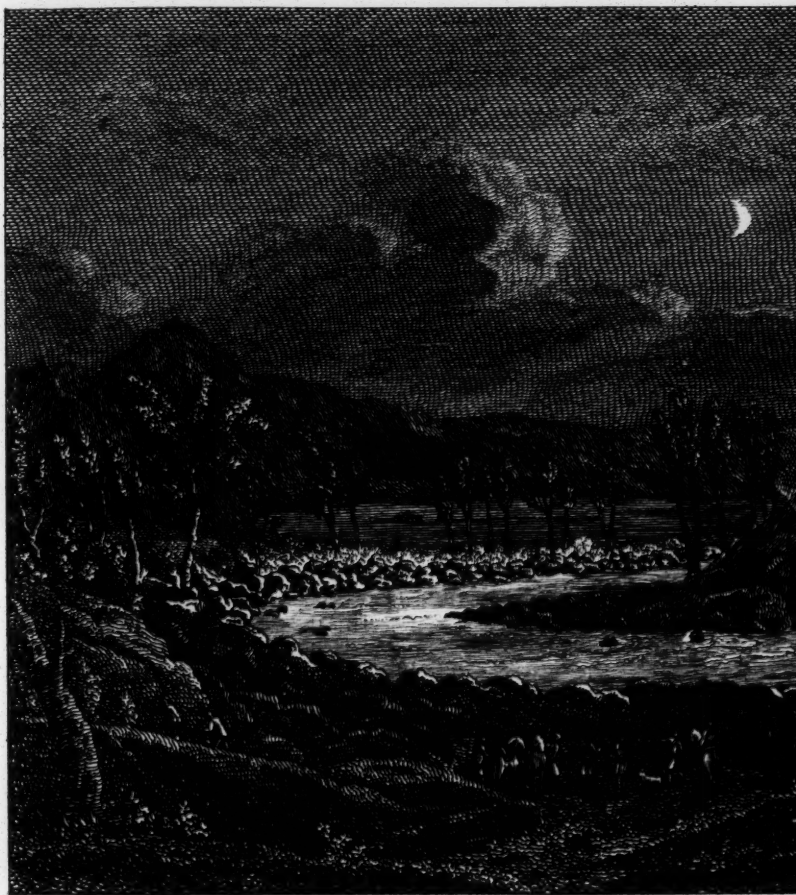
M O O N - L I G H T

London, Publish'd July 1st 1793, by C. Taylor. Ho.



I G H T.

Taylor Holborn.



Tomato Ruix pinx. t

View of the LAVA of MOUNT VESUVIUS

London, Published by C Taylor N^o 20 Holborn



Taylor excudit.

VIUS in its Course. A.D. 1751.

Holborn, near Castle Street.



Tomaso Ruiz pinx.

Distant View of MOUNT VESUVIUS in Eruption

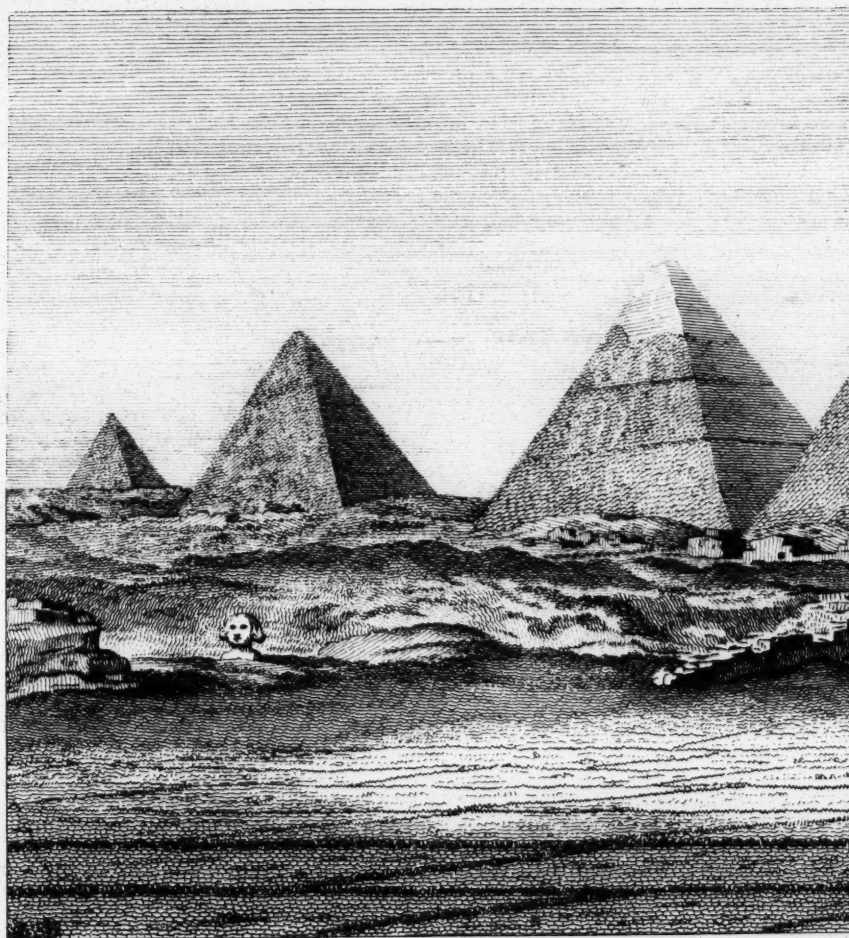
London. Published by C. Taylor No 10 Holborn



Taylor aroud.

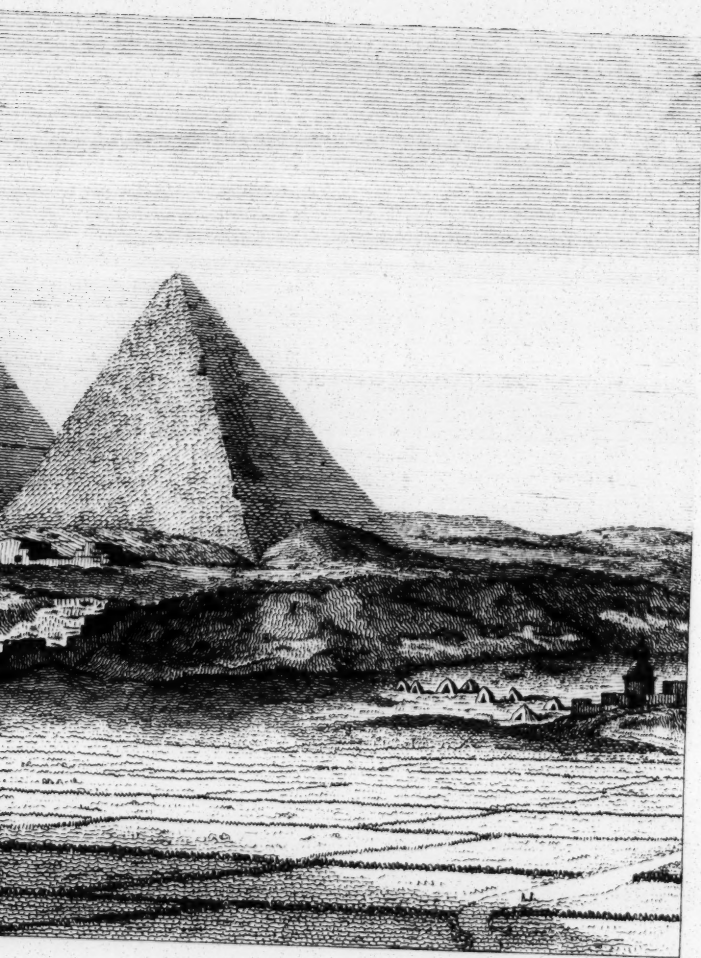
in Eruption. A.D. 1751.

Holborn, near Castle Street.



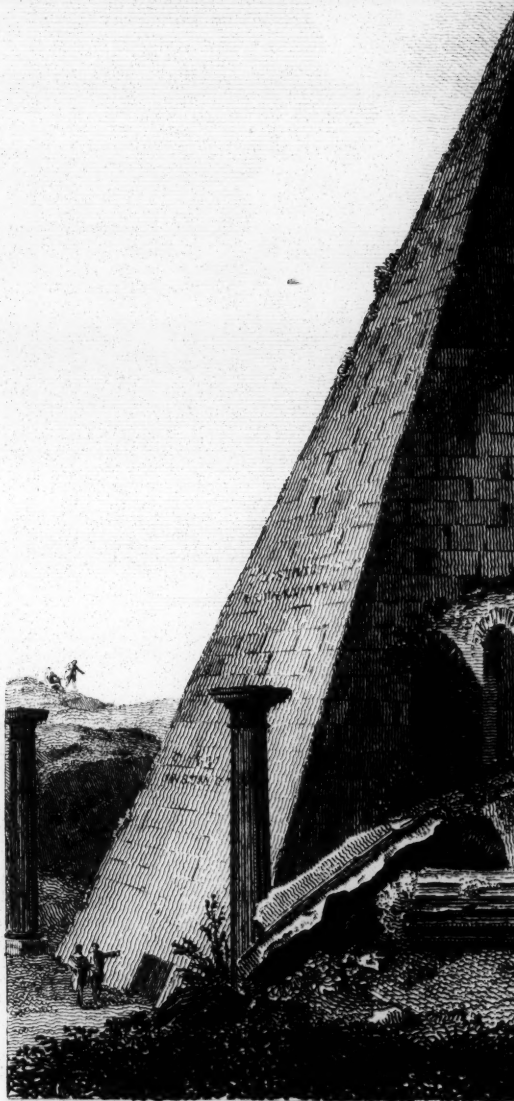
VIEW of the PYRAMIDS near MEMPHIS

Jan^y. 1793 Published by Taylor N^o 10 H



MEMPHIS in EGYPT

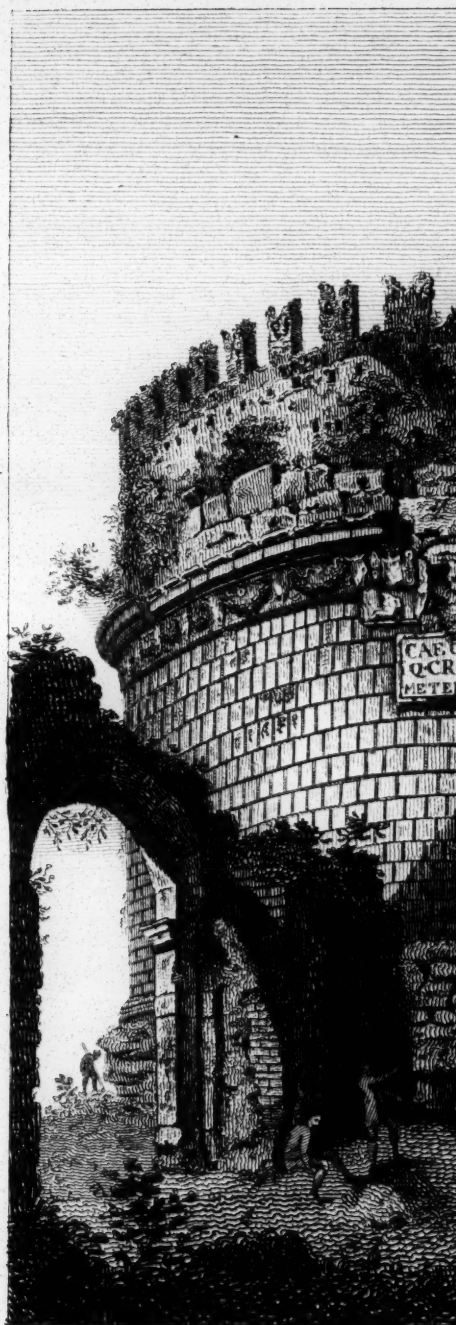
Nº 10 Holborn London.



View of the Sepulchral Pyramid



Pyramid of CAIUS CESTIUS at Rome.

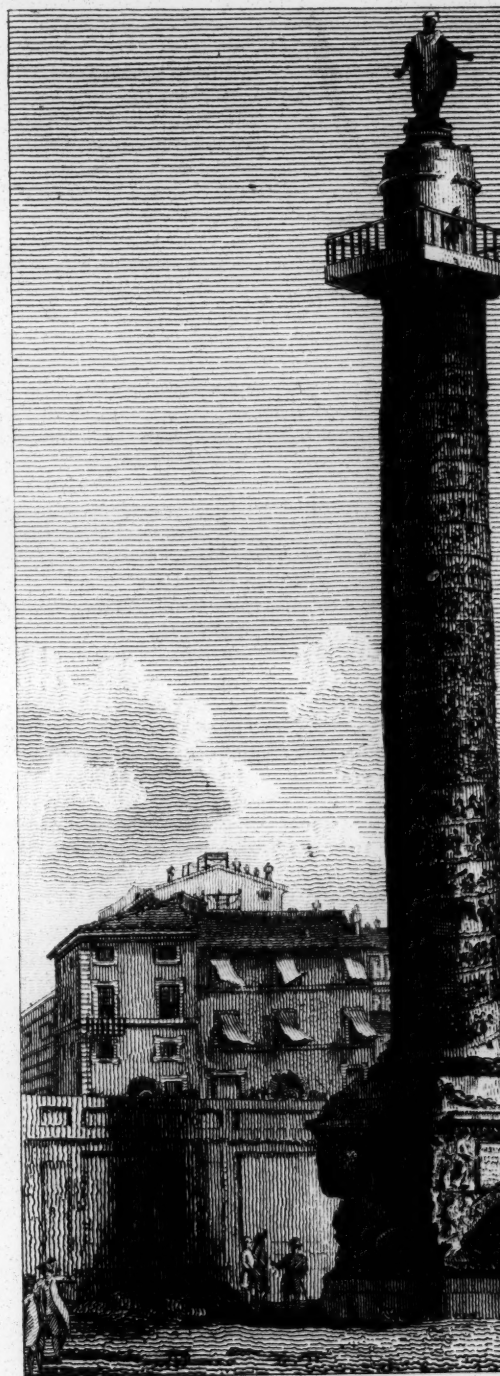


VIEW of the SEPULCHRE

Jan: 1 1793 Published by

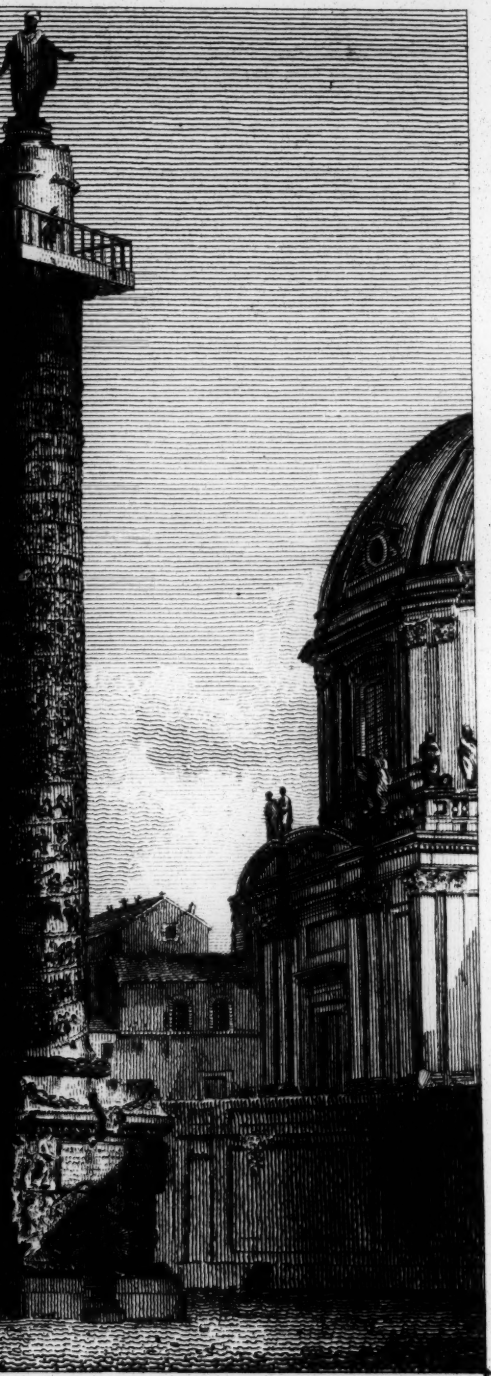


SEPULCHRE of CECILIA METELLA



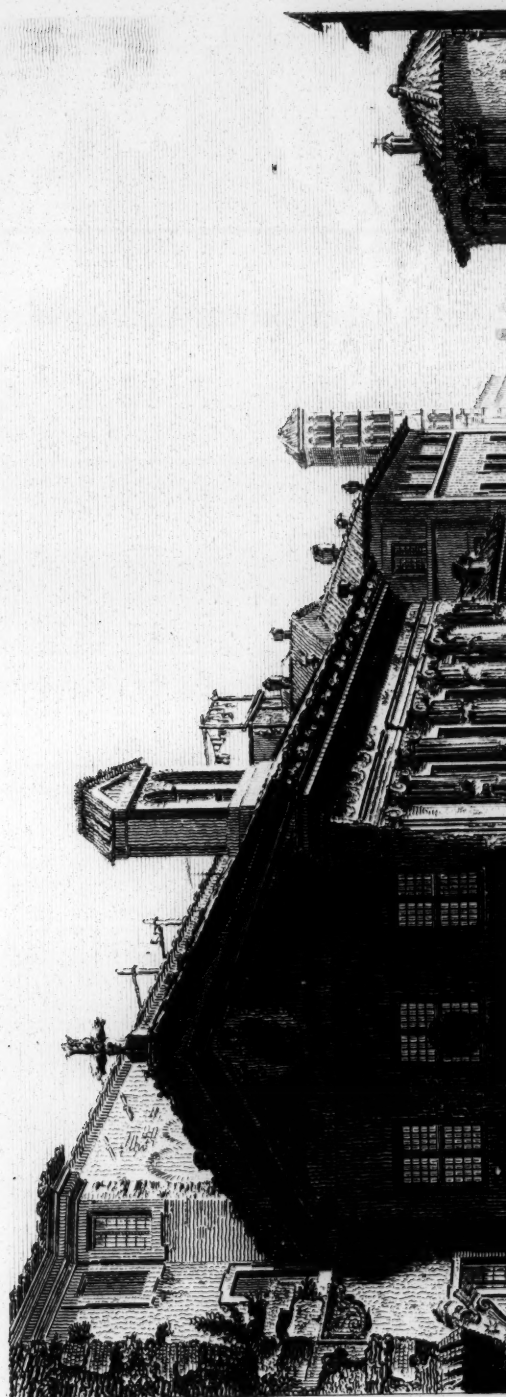
VIEW of TRAJAN'S C

Jan: 1793 Published by Tayl



AN'S COLUMN at ROME

by Taylor. N^o 10 Holborn, London.





View of the Temple of FORTUNA VIRILIS; and that of VESTA; in Rome.

June 24, 1791. Published by C. Taylor Holborn, London.



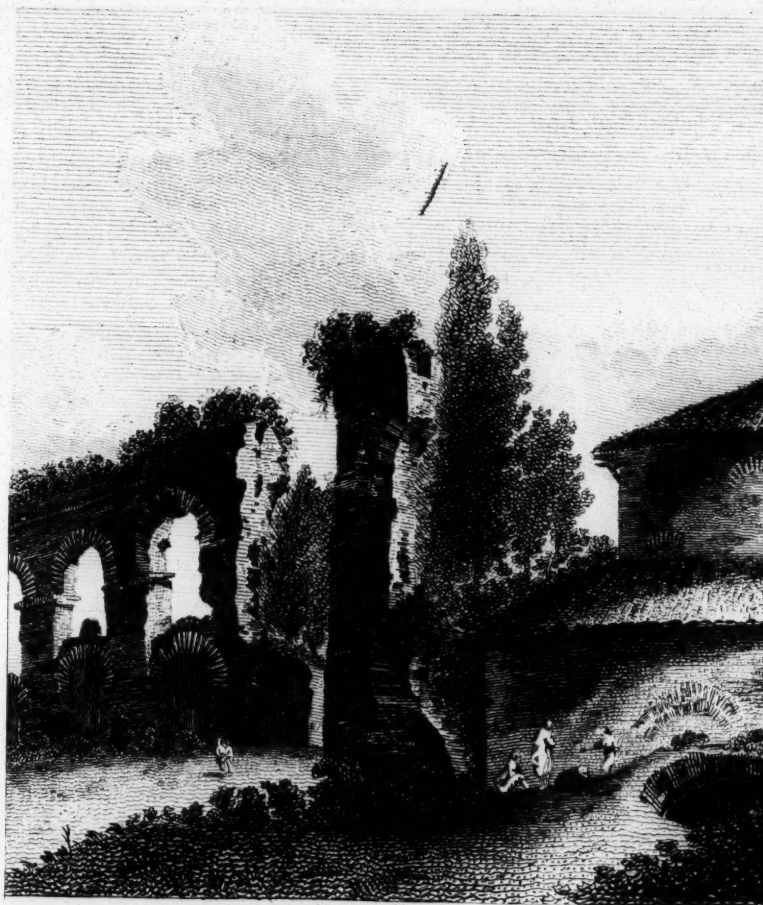
View of the Temple of FORTUNA VIRILIS

June 12 1791. Published by C. Taylor



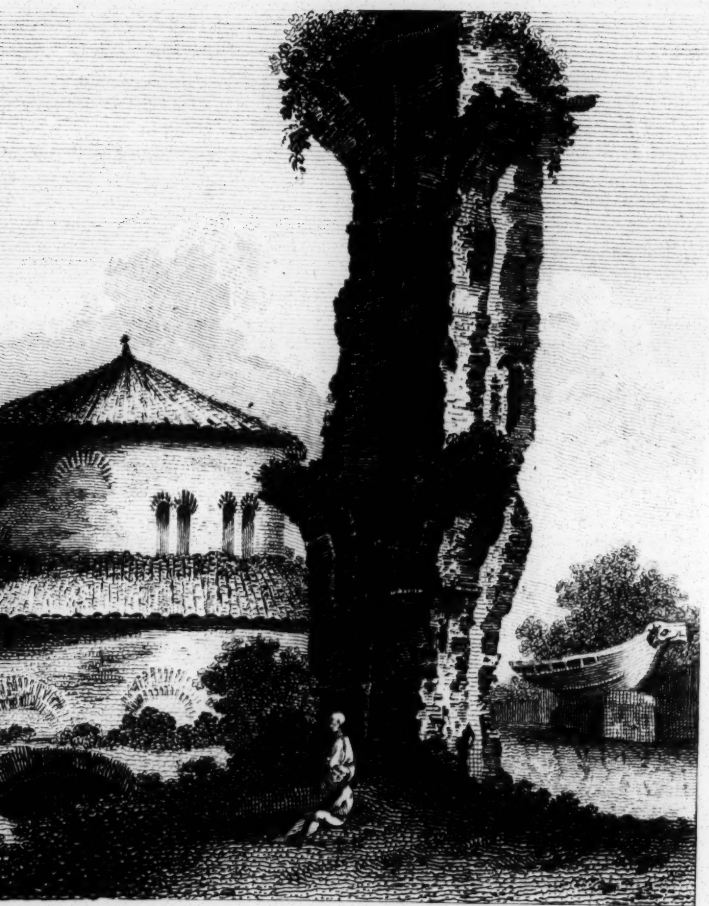
ERILIS; and that of VESTA; in Rome.

C. Taylor Holborn. London.



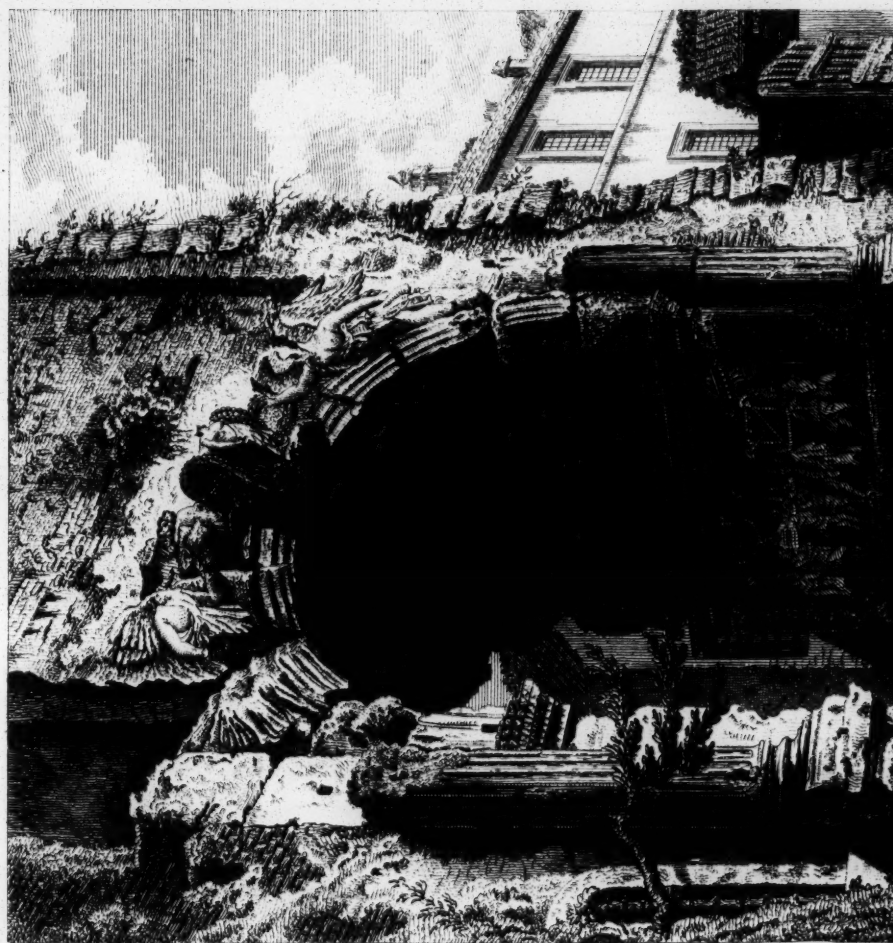
View of the Temple of FAUNUS: and part of

Nov. 1, 1761. Published by C. Taylor. H.



Part of the Aqueducts of NERO, at Rome.

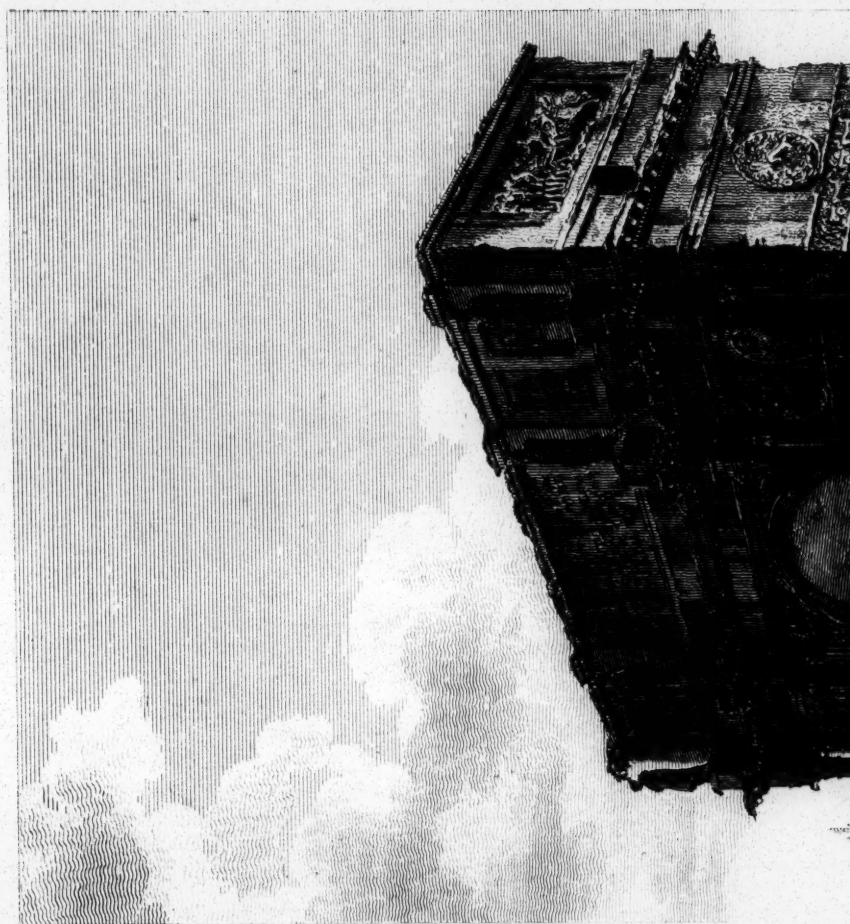
J. Taylor, Holborn, London.

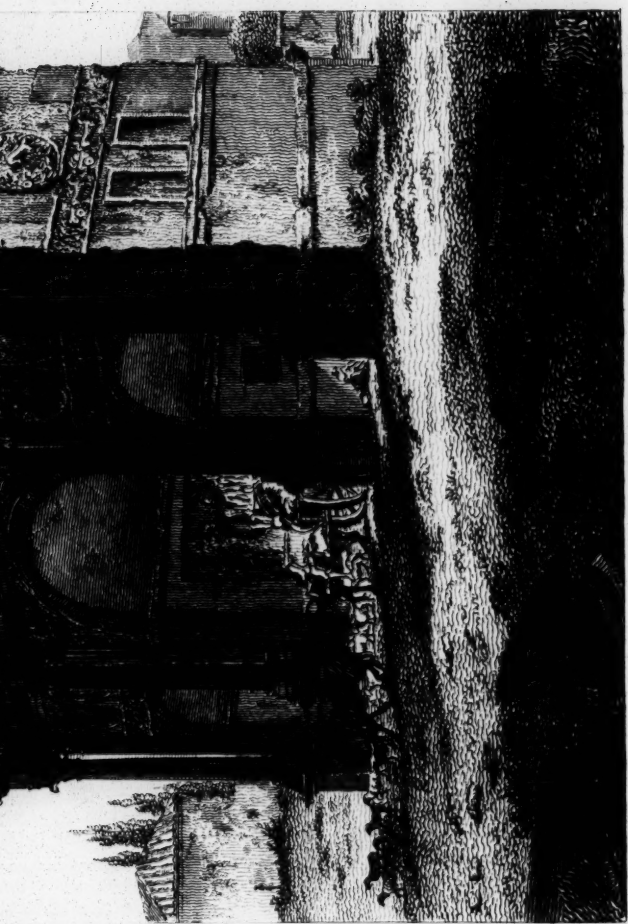




VIEW of the ARCH of TITUS at ROME

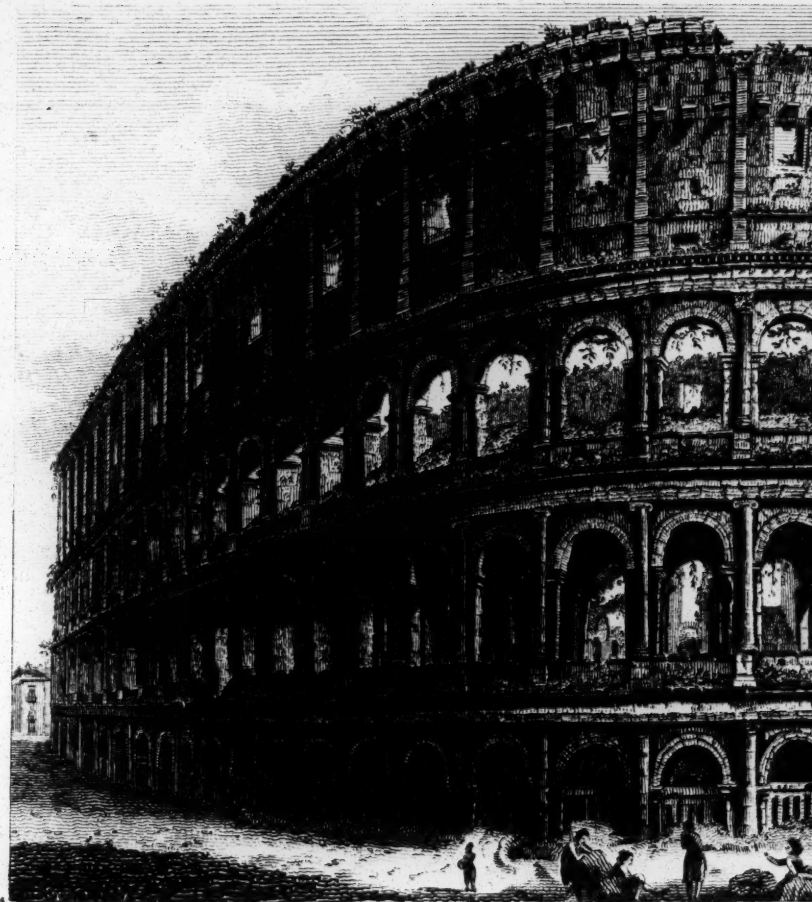
Jan. 1. 1793 Published by Taylor & New Holborn London.





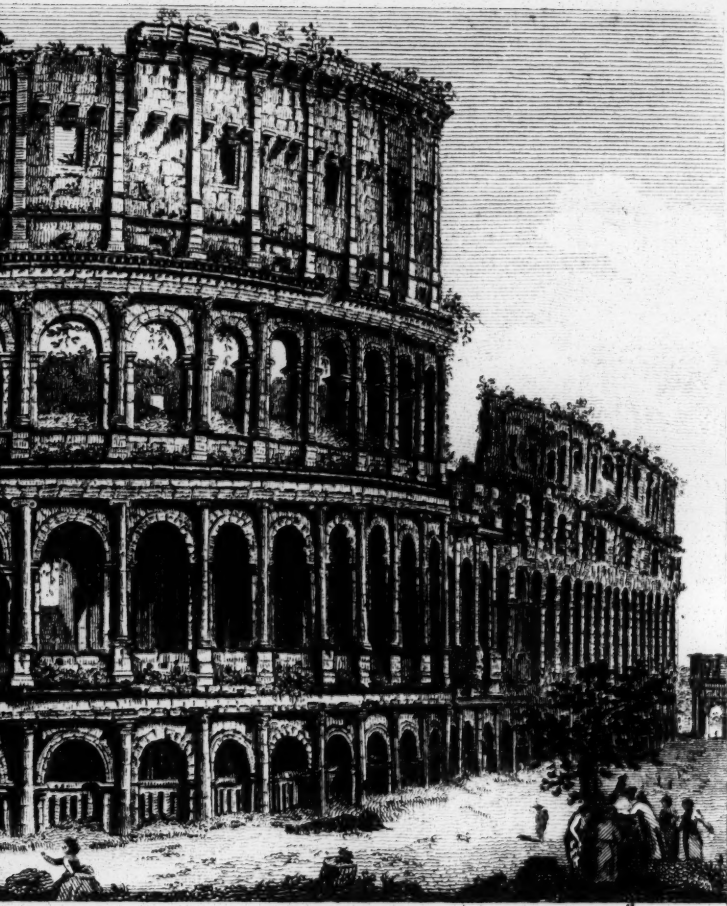
The ARCH of CONSTANTINE.

London. Published March 1792, by C. Taylor, N^o 40 near Ciple Street, Holborn.



VIEW of the FLAVIAN AMPHITHEATRE, comm

Jan. 1. 1793 Published by Taylor. N^o



E, commonly called the COLISEUM; at ROME.

W. Taylor. N^o 10 Holborn. London.